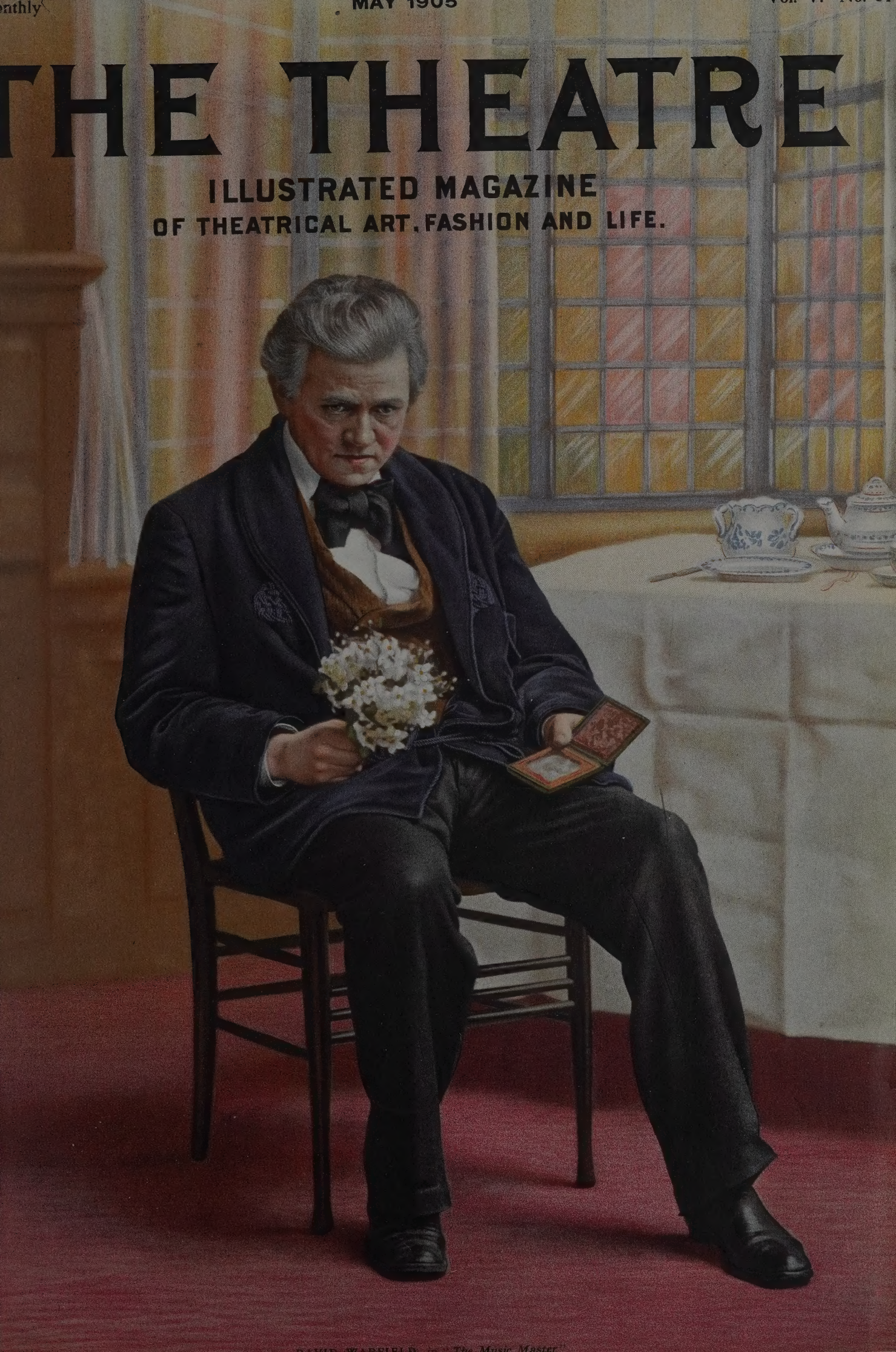
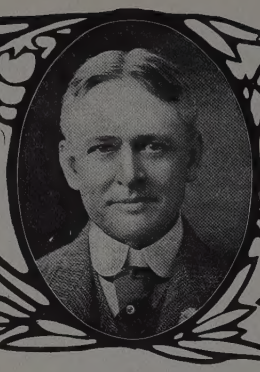
nthly MAY 1905 Vol. V No. 51

THE THEATRE

ILLUSTRATED MAGAZINE
OF THEATRICAL ART, FASHION AND LIFE.



DAVID WARFIELD in *The Music Master*



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"THE EDUCATION OF MR. PIPP."
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Digby Bell

Louis Mann in
"THE SECOND FIDDLE."
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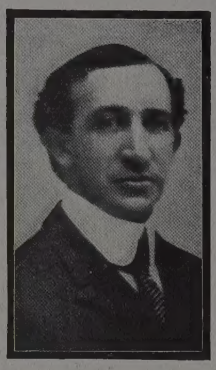

Lew Fields in
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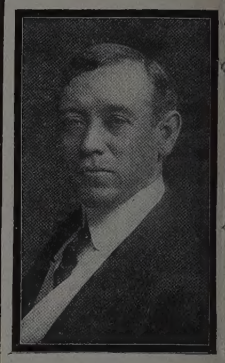
Lew Fields



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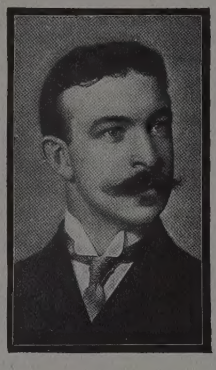
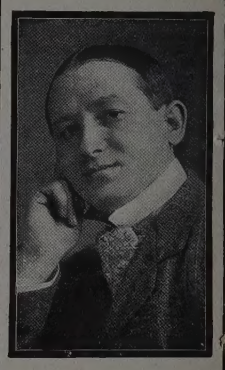


Arthur Byron in
"THE LITTLE MINISTER."
"The Murad Cigarette is an excellent smoke."

Arthur Byron



Sam Bernard in
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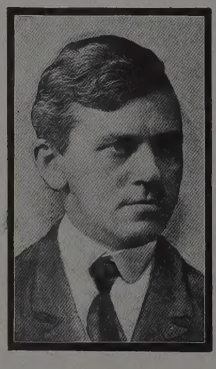


David Warfield in
"THE MUSIC MASTER."
"After each act I hasten to light a Murad."

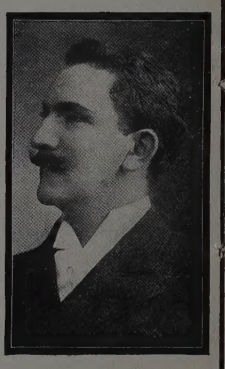
David Warfield

George Arliss in
"LEAH KLESCHNA."
"The Murad Cigarette is a delightful smoke."

George Arliss

John Mason in
"LEAH KLESCHNA."
"The Murad Cigarette is an excellent smoke."

John Mason



Julius Steger in
"IT HAPPENED IN NORDLAND."
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Julius Steger

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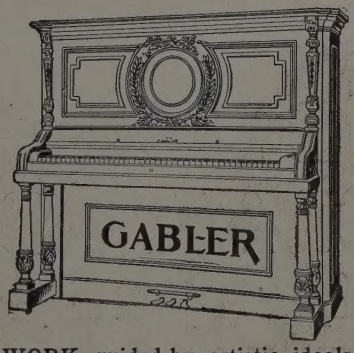

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TO CONTRIBUTORS

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Contents

MAY, 1905

David Warfield..... *Frontispiece in Colors*
Maude Adams..... *Title Page*
The Current Plays..... 106
Managers as Prophets, by Ed. F. Coward..... 114
Scenes from "The School for Husbands"..... 117
Famous Players—The Wallacks, by M. J. Moses 118
Arnold Daly (*full page plate*)..... 121
Possart—Actor-Manager, by Gertrude Norman.. 122
J. E. Dodson—an Interview, by Ada Patterson... 125
The Players Caricatured, by Fornaro..... 127
Maurice Barrymore, a Tribute, by Henry Miller.. 130
New Dramatic Books..... iii
Modjeska's Farewell, by Otis Skinner..... v
Letters to the Editor..... vi
Queries Answered..... vii
Fashions, by Anna Marble..... viii
The Players Everywhere..... xii

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THE THEATRE

VOL. V., NO. 51 NEW YORK, MAY, 1905 ARTHUR HORNBLOW, Editor

Photo Fowler, Evanston, Ill.

THE LATEST PORTRAIT OF MISS MAUDE ADAMS

The Current Plays

NEW AMSTERDAM THEATRE. "The Misanthrope." Comedy in five acts, by Molière. Translated by Katherine Prescott Wormley. Produced April 10, with this cast:

Alceste, Mr. Mansfield; Philinte, Mr. Andrews; Oronte, Mr. Kenyon; Célimene, Miss Barry; Eliante, Miss Prahar; Arsinoe, Miss Gheen; Acaste, Mr. Selten; Chtandre, Mr. Berthelet; Basque, Mr. Coleman; Soldier, Mr. McGinn; Dubois, Mr. Wenman; Maid, Miss Morris.

When it is considered to what extent the English-speaking stage is indebted to the dramatists of France, it seems remarkable that the father of French comedy, the Master after whom the home of the Comédie Française itself is named—Jean Baptiste Poquelin, or Molière, as he styled himself—should have been neglected by our managers and players so completely that, outside of France, practically only students are to-day familiar with his immortal comedies. The eighteenth-century dramatists found in his pieces a fertile source of inspiration, and in the plays of Wycherly and Sheridan his influence is particularly apparent. Not only for its title, but for several of its situations, "The School for Scandal" is indebted to the author of "Le Misanthrope."

Molière lived, as every one knows, during the reign of the Grand Monarch. He began life as an upholsterer, but being studiously inclined and of restless disposition, he soon abandoned this vocation and appeared as leader of a band of strolling players, destined to become later the founders of the Comédie Française. His first play, "L'Etourdi," was written in 1653, and then came "Précieuses Ridicules," "L'Ecole des Femmes," and "Tartuffe." At all times, Molière enjoyed the royal favor, and in 1655 Louis XIV. granted him and his associates a charter under the title, "Comédiens du Roy." Now a celebrity, Molière produced in rapid succession, "L'Amour Médecin," "Le Médecin Malgré Lui," and "Le Misanthrope," which last piece is generally conceded to be his master-piece. An unhappy marriage with an actress twenty years his junior caused the dramatist much distress, and to console him and as a special mark of his favor, Louis XIV. did the actor-manager the unprecedented honor of standing as godfather at the christening of his child. Furious jealousy aroused by the actions of his frivolous wife embittered the last years of his life, and he died at the comparatively early age of fifty-one, four days after the first performance of "Le Malade Imaginaire," in which he played the leading rôle.

Posterity has ranked Molière among the world's famous men and in the modern drama as the greatest playwright since Shakespeare. He was more than a purveyor of mere dramatic entertainment. Rather was he a philosopher who used the stage as a medium for expression. While his plays are lacking in plot and action, as character studies they are inimitable. Molière created in France the modern comedy of manners, flaying mercilessly the social absurdities of his day and yet dealing simply and thoughtfully with the deeper questions of humanity.

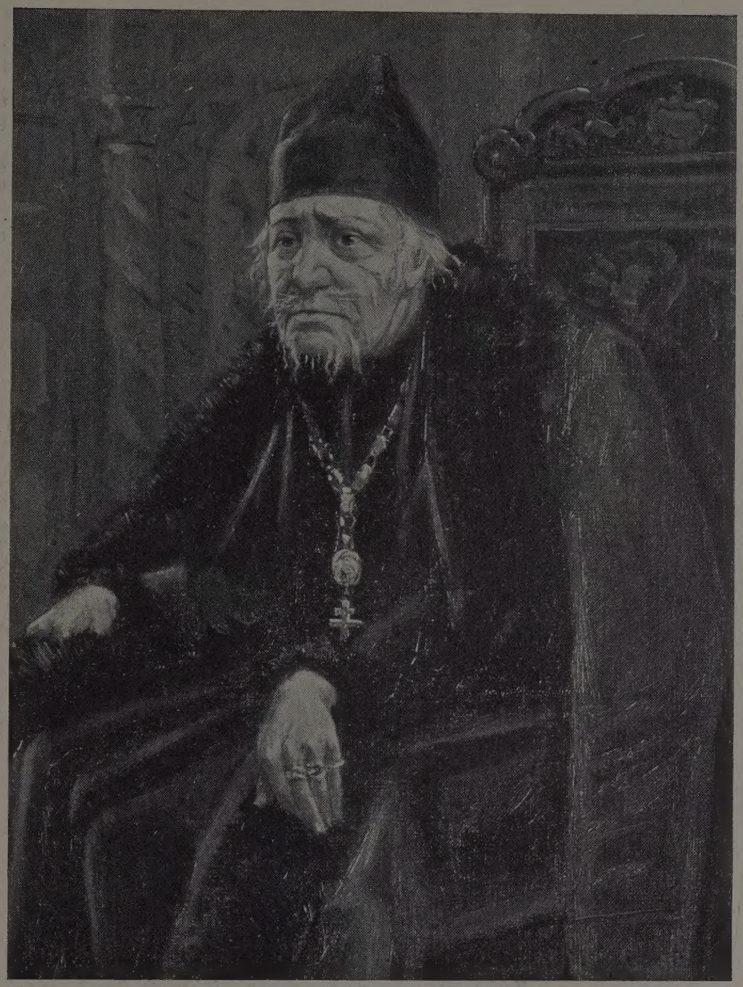
"The Misanthrope"—the leading personages in which are believed to have been modeled upon himself and his wife—has only eight characters, and the action passes in one house in the brief space of eight hours. Alceste is disgusted with society. Himself honorable, modest and sincere, he finds men and women pretentious, hypocritical, deceitful, corrupt and self-seeking. His friend, Philinte, who takes a more philosophical view of mankind, argues that one must take the world as one finds it, and that too much sincerity is not appreciated. But Alceste will not listen. A fop comes to read to him some sentimental verses of his own composition, expecting approval, but Alceste frankly declares them rubbish, and off goes the would-be poet, furious. He is involved in a lawsuit with an unscrupulous adversary, but he refuses to take steps to convince his judges, resting his case on justice. "Either I am right or I am wrong." Only one being succeeds in holding the misanthrope's patience. This is the fair Célimene, a frivolous young woman whose house is the rendezvous for all the scandal-mongers of the capital. Célimene has every vice Alceste most detests—frivolity, inconstancy, deceit, a slanderous tongue—but love holds him in the toils until, by means of a letter, the worthlessness of the coquette is revealed to him. This last hope in human nature destroyed, Alceste repudiates society forever. "Deceived on every side and overwhelmed with injustice, I will fly from the vortex of vice and in some secret nook on earth, if such

Byron — The Artist (Frederick Lewis) — Irene (Florence Kahn)

Scene in Ibsen's last play "When We Dead Awake," recently presented in New York. An artist is at the seashore with his wife. They are not well mated, he being of the spirit, she of the earth. On a peak their ways part. The wife goes down the mountain with a forester who infatuates her, while the husband ascends higher with Irene, a former model, towards the ideal.

there is, enjoy the freedom of being an honest man!"

More than two hundred years have come and gone since Molière penned this brilliant comedy, and men and women have not changed materially since. Society, as constituted to-day, has the same vices, the same shams, the same hollowness, as when Molière scourged it. And that is why, when this great comedy is taken from the shelves and cleansed of the dust of centuries, it is found to be as fresh, as vital, as clever, as pregnant with meaning, as when Molière wrote it. We of the twentieth century also have a few Alcestes wandering in our midst, seeking, like the hero of the play, for an honest man. All the satire in the comedy, each of its characters, are as applicable to New York drawing-rooms to-day as to the salons of Louis XIV. The amusing scene between the two jealous women, who pass from conventional courtesy to almost tearing each other's hair, the scene of the scandal-mongers, the silly drawing-room chatter —all this is delightful, in the truth of the picture presented.



MR. MANSFIELD AS IVAN THE TERRIBLE

Theatre-goers owe gratitude to Richard Mansfield for having had the artistic courage to produce this neglected masterpiece, and its unquestionable success will be his reward, for, undoubtedly, a notable rôle has been added to his repertory. This distinguished and popular actor has assuredly never been seen to better advantage. Made up to resemble Molière, his own personality fits the character of Alceste with marked felicity. Haughty and aristocratic, he conveys all the cynicism and force of the rôle, and in the scenes of tenderness with Célimene, he is eloquent and convincing. The smoothness of *ensemble*, always so noticeable a feature of Mr. Mansfield's productions, is particularly conspicuous in the performance of this old classic. Miss Eleanor Barry made a delightful Célimene, bewitching and artful, and Miss Gheen was hardly less satisfactory as Arsinoé, a prude. The scene of the quarrel between the two women was delightfully done. Mr. Andrews as Philinte, Mr. Kenyon as the poet, Mr. Berthelet as Clitandre, were well in the picture. Mr. Mansfield has given the old play a handsome setting. The costumes of the period are beautiful, and the scenery is painted after Meissonier, by Mr. Physioc.

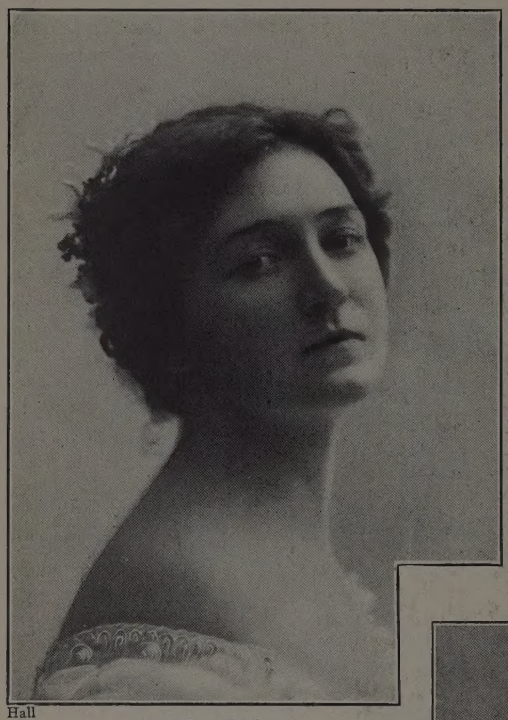
MR. MANSFIELD AS RICHARD III

WALLACK'S. "The School for Husbands." Comedy in four acts, by Stanislaus Stange. Produced April 3, with this cast:

Betty, Lucy Ashton; Roger, Charles Bowser; Captain Lovel, Wilfred North; Lord Drinkwell, Robinson Newbold; Lord Playmore, H. Bruce Delamater; Sir John Manners, Joseph Kilgour; Lady Belinda Manners, Alice Fischer; Clarissa Huntleigh, Frances Stevens; Prince Assam, Arthur Forrest; Lady Airish, Grace Filkins; Lady Speakill, Ida Jeffreys-Goodfriend; Lady Tattle, Mrs. Goldfinch; Jocko, William Sampson; Lord Foppington, Jameson Lee Finney.

This piece, which resembles Molière only in its title, is musty in its reminiscences of the costume comedy of manners. It is romantic and sentimental, with a strong element of farce. Necessarily, plays of this kind are at second hand, it matters not how much originality may be introduced into them or how diverting they may be. New plays cannot be restricted to modern subjects and localities, but the proper tendency and test must be recognized as fixed, namely, towards actions of the present time. The modern theatre-goer does not take the costume plays seriously. Their strength and purpose may overturn prejudice and the law of opinion, but, as a rule, they are simply entertainments. "The School for Husbands" does entertain sufficiently to serve a commercial purpose. Alice Fischer is personally very popular, and is both capable and intelligent in her acting. To say that one is intelligent in acting is no small praise, for intelligence is the rarest thing on the stage. The actor that can convey details of apprehension, whose spirit is communicable, who can possess you, who has variety of expression, who is without vanity, who has freedom of movement, an unchained spirit, perfect *abandon*, who is

MR. MANSFIELD AS BEAU BRUMMEL



Hall

SELENE JOHNSON

Leading woman for William Faversham in "The Squaw Man"

the character presented, is a rare individual. Miss Fischer has many of these qualities. She is better in comedy than in the sentiment of love. She needs a play that will fit her personality strictly, for her personality is marked. The gist of the present play is that a wife pretends to enter into the gayeties and frivolities of the world of fashion, in order to bring her dissipated husband to his senses. Farcical situations are brought about, and the husband is finally cured of jealousy and his own disregard of the value and faith of his wife. Frances Stevens made a most agreeable impression in her part of a romantic girl passionately in love with an Indian prince. Mr. Forrest's prince, bejewelled and beturbaned, was played in operatic style, with exaggerated fervor, and was done well, affording entertainment. The play, for that matter, has no other purpose.

HUDSON. "The Lady Shore." Romantic drama, in four acts, by Mrs. Vance Thompson and Lena R. Smith. Prod. March 28. Cast:

Edward IV., Robert Loraine; Richard, John Blair; Edward, Suzette Corrigan; Richard, Ory Dimond; Sir Marmaduke Neville, Fred. Eric; Sir Richard Radcliffe, Edward R. Mawson; Sir William Catesby, William Temple; Bishop of London, John Wallace; Master Rufford, William Bonelli; Will Spencer, Daniel Jarrett; Matthew Shore, George Soule Spencer; Master Hobbs, William L. Branscombe; Gilbert Josselin, Charles H. Crosby; Mistress Hobbs, Alice Cobourn; Alison, Jane Gordon; Kate, Jane Lloyd; Bib Meg, Elizabeth Brock; Jane Shore, Virginia Harned.

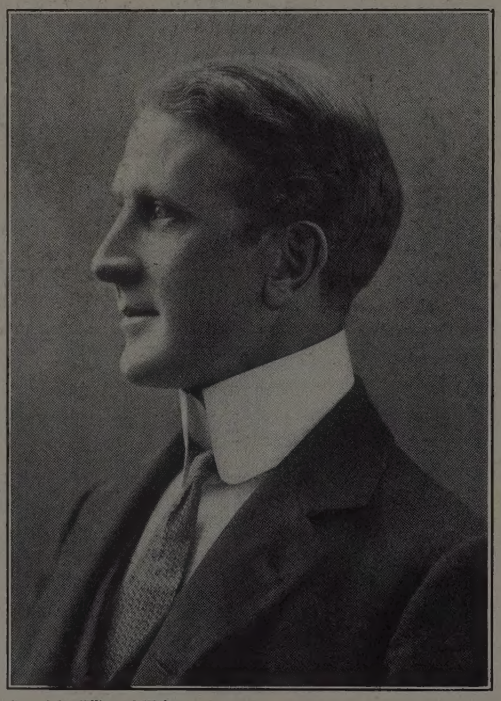
It was a brief stay, yet an interesting one, which Virginia Harned made at the Hudson

Schloss

LAURA HOPE CREWS

Now leading woman with Henry Miller

gence displayed in the stage management resulted in some pictures of splendid and varied movement and force. That the authors endowed the wanton of Edward IV.'s reign with more than the usual share of the cardinal virtues, save one, does not disturb history a bit, but that they overdid it did rob their principal character of some of its human strength and truth. Not only was she pictured as the people's champion, but as the savior, for a time at least, of the young princes from the bloody clutches of the Duke of Gloucester. This particular scene was the great one of the drama and suggested the inspiration of Sardou. The dia-



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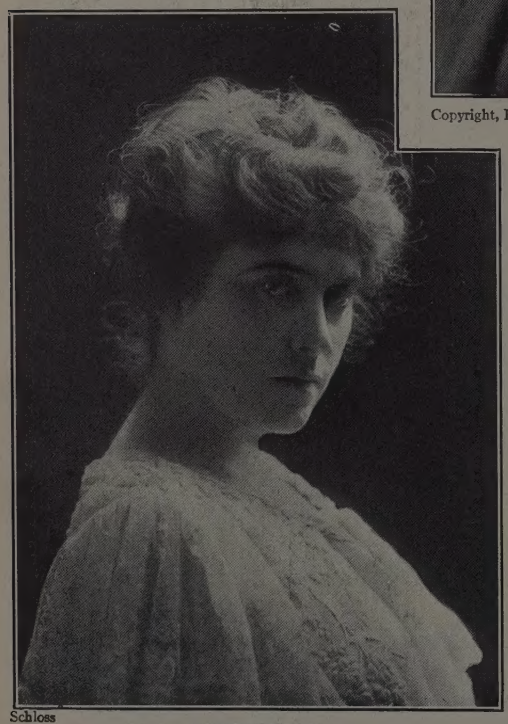
BEN WEBSTER

Lately of the Haymarket Theatre, London, and now leading man with Ellis Jeffreys



Schloss

GRACE FILKINS

Now playing in "The School for Husbands"

Theatre. "The Lady Shore," in which she appeared, was not a great play, but its aim was so superior to the general run of the futile twaddle which has encumbered the local stage this season that it was quite a relief to listen to its flowery periods and to witness its old-fashioned but effective stage tricks. The character of King Edward's mistress has inspired many dramatists. Rowe's tragedy, "Jane Shore," was a favorite with Mrs. Siddons. The authors of this latest version should certainly prove grateful for the sumptuous setting which the star gave their play. The costumes were magnificent, and the intelli-

Hall

DOROTHY DONNELLY

Recently seen as the wife in "When We Dead Awake"

logue in the main was effective and the outcast's death after being misunderstood by her royal lover was dramatically sympathetic. Pictorially, Miss Harned absolutely realized the goldsmith's persecuted wife, and acted it in spots with vigorous spirit and much sensuous charm, but the modern spirit would intrude at times, jarring very positively the historical verisimilitude. Robert Loraine made a gallant and dashing figure as the King. The impersonation of Gloucester by John Blair was marred by trying mannerisms. Elizabeth Brock, in the mob scene, shone out as a vegetable woman and Daniel Jarrett as a strolling player. and Mabel Dixey, as a flower girl, lent valuable aid in projecting the theatrical interest; the others in the very long cast were generally competent.

KNICKERBOCKER. "London Assurance." Comedy by Dion Boucicault, revived April 3, with this cast:

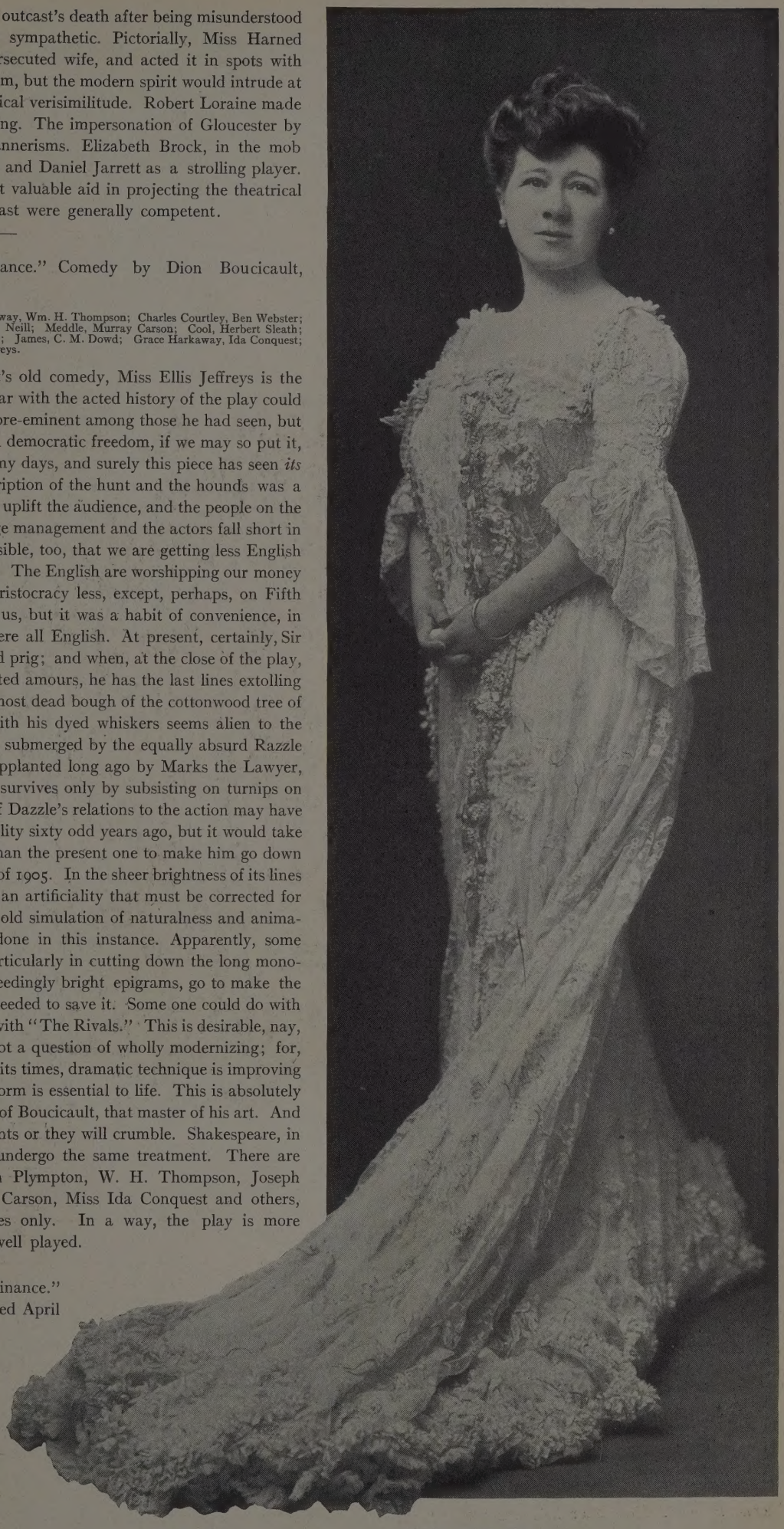
Sir Harcourt Courtley, Eben Plympton; Max Harkaway, Wm. H. Thompson; Charles Courtley, Ben Webster; Dolly Spanker, Joseph Wheelock, Jr.; Dazzle, James Neill; Meddle, Murray Carson; Cool, Herbert Sleath; Solomon Isaacs, Herbert Ayling; Martin, Alfred Lester; James, C. M. Dowd; Grace Harkaway, Ida Conquest; Pert, Kate Phillips; Lady Gay Spanker, Miss Ellis Jeffreys.

In the present revival of Boucicault's old comedy, Miss Ellis Jeffreys is the one redeeming feature. Any one familiar with the acted history of the play could easily say that her performance is not pre-eminent among those he had seen, but she has that aristocratic distinction and democratic freedom, if we may so put it, that are essential to the part. In its palmy days, and surely this piece has seen *its* palmy days, Lady Gay Spanker's description of the hunt and the hounds was a famously effective passage, that used to uplift the audience, and the people on the stage co-operated to this end. The stage management and the actors fall short in this scene, as now presented. It is possible, too, that we are getting less English every year, with reference to the drama. The English are worshipping our money more, and we are worshipping their aristocracy less, except, perhaps, on Fifth Avenue. It never was a worship with us, but it was a habit of convenience, in order to assimilate the plays which were all English. At present, certainly, Sir Harcourt Courtley is an insufferable old prig; and when, at the close of the play, after his senile imbecilities and attempted amours, he has the last lines extolling virtue and the true gentleman, the topmost dead bough of the cottonwood tree of absurdity is reached. The old man with his dyed whiskers seems alien to the century. The Dazzle of 1840 has been submerged by the equally absurd Razzle Dazzle of the present. Meddle was supplanted long ago by Marks the Lawyer, in "Uncle Tom's Cabin," and Marks survives only by subsisting on turnips on the country circuits. The artificiality of Dazzle's relations to the action may have been a brilliant compliment to the nobility sixty odd years ago, but it would take an actor with more electricity in him than the present one to make him go down in the mismanaged year of our Subway of 1905. In the sheer brightness of its lines the play still reads well, but therein is an artificiality that must be corrected for audiences of the present day, with the old simulation of naturalness and animation. It can be done, but it is not done in this instance. Apparently, some attempt at revision has been made, particularly in cutting down the long monologues, which, with the forced but exceedingly bright epigrams, go to make the play old-fashioned. A bolder hand is needed to save it. Some one could do with it what Joseph Jefferson accomplished with "The Rivals." This is desirable, nay, indispensable, as times change. It is not a question of wholly modernizing; for, while a play may and should remain of its times, dramatic technique is improving all the time, and up to date technical form is essential to life. This is absolutely true, and it is not spoken in derogation of Boucicault, that master of his art. And yet, we must take care of our monuments or they will crumble. Shakespeare, in spite of the pedants, must and does undergo the same treatment. There are some good names in the cast, Eben Plympton, W. H. Thompson, Joseph Wheelock, Jr., James Neill, Murray Carson, Miss Ida Conquest and others, but on this occasion they are names only. In a way, the play is more curiously interesting than if it were well played.

SAVOY. "A case of Frenzied Finance." Comedy by Kellett Chalmers. Produced April 3, with this cast:

Mr. J. Willoughby Johnson, Robert Fischer; Mr. John Wesley Johnson, Wm. J. Ferguson; Mr. Bat Scranton, Frank Hatch; Mr. Madison Schuyler, John Flood; Mr. Barre, C. J. Campbell; Mr. Gilfeather, Harry Botter; Broker's Clerk, Sam Baum; Bennie Tucker, Douglas Faribanks; Miss Daisy Johnson, Laura Lemmers; Mrs. John Wesley Johnson, Emily Wakeman; Miss Irene Johnson, Olive Murray; Mrs. Cramp, Ada Gilman.

There is a strong tendency among managers with an eye to practical business to exploit anything and



Otto Sarony Co.

MARIE TEMPEST

This charming comedienne heads the English company which Charles Frohman has sent from London on a flying trip to present Gordon Lennox's new play "The Freedom of Susanne" in New York

everything that is engaging public attention at the moment. It is often enough if the play touches the event in title only. For example: "A Case of Frenzied Finance," by Kellett Chalmers, produced by W. A. Brady, first at the Savoy, and then transferred to the Princess, is less a satire on modern methods of conducting "business" as seriously discussed by Thomas W. Lawson than it is a farce eminently local and American in its details. Structurally and in its comic idea, it is much as if a farce by Labiche had been accommodated to the emergency. There is a degree of originality about the piece, however, that easily announces that we have a new and promising dramatist in Mr. Chalmers. In detail of life and character, and in the technical handling of it, he has the touch of Clyde Fitch. It would be easy to say that the plot, almost in its entirety, is preposterous; but any critic, professional or lay, who should set himself up against the abundant laughter of the piece would be confounded. It is certainly not a serious study of frenzied finance and was not meant to be.

A bellboy at the Hotel Vanbillion is ambitious and confident of making millions. On Sundays he dresses and plays the part of a gentleman in his walks through fashionable New York. He has become acquainted with the daughter of J. Willoughby Johnson, the Arizona Copper King, neither knowing the identity nor name of the other. At the hotel is stopping one John Wesley Johnson, who finally turns out to be the leading undertaker of Yonkers, a sodden drinker, in that condition of mind which leads a man to leave home for an indefinite time, not realizing, in his imbecility, his surroundings. The bellboy gets a tip, mistakes him for the Copper King, gets him to place "fifty," which is interpreted by the broker to mean fifty thousand on the stock. The result is a profit of one million six hundred thousand dollars. The broker had asked no deposit from the supposed Copper King. The real Johnson turns up. When the complications are unravelled, the bellboy gets the Copper King's daughter and the greater share of the profit. The characterizations are good. The minor incidents are well carried out, and the subordinate characters all succeed in amusing the audience.

The natural method of acting contributes much to the play. Wm. J. Ferguson is the Johnson of Yonkers. It is a case of most amusing imbecility. John Flood, as the broker, has some amusing scenes in his courtship of the undertaker's daughter, under the belief that she is the daughter of the real Copper King. Frank Hatch, as Bat Scranton, of Tombstone, is the familiar man with the ready gun, come to real life from the comic papers. Bennie Tucker, the bellboy, is played by Douglas Fairbanks with all the animation, glibness and assurance required, while Laura Lemmers, as the daughter of the Copper King, is wholly satisfactory.

PROCTOR'S FIFTH AVENUE. "Anna Karenina." Dramatization of Leo Tolstoi's novel, by A. E. Lancaster. Produced March 27, with this cast:

Count Vronsky, Henry Woodruff; Alexis Karenin, Theodore Roberts; Prince Belinsky, Gerald Griffin; Captain Prokovsky, A. S. Howson; Monsieur Landau, Ralph J. Locke; Vasili Luditch, J. Gunnis Davis; Anna, Isabelle Evesson; Serozha, Little Frances; Baroness Betty, Lilla Vane; Countess Vronsky, Gertrude Berkeley; Princess Belinsky, Mathilde Deshon; Natasha, Mabel Crawley Glinka, Marion Berg; Lydia Ivanivna, Virginia Arthur; A Tartar Man, Charles Howson.

Grace Harkaway (Ida Conquest) · Charles Courtley (Ben Webster) · Dazzle (James Neill) · Sir Harcourt (Eben Plympton) · Max Harkaway (W. H. Thompson) · Lady Gay (Ellis Jeffreys) · Dolly Spanker (Joseph Wheelock, Jr.)

Sir Harcourt to Dazzle, "And who the devil are you sir?"

REVIVAL OF BOUCICAULT'S COMEDY "LONDON ASSURANCE," AT THE KNICKERBOCKER THEATRE

This piece was at one time in the possession of Blanche Walsh, and that actress announced her intention of producing it, but, for some reason, this plan miscarried and the manuscript reverted to the adapter, who did wisely in giving it to Mr. Proctor, thus securing a production. Mr. Lancaster is an experienced dramatist and he has handled Tolstoi's tremendous story with no little skill. The Russian philosopher always strikes at some living evil, some social condition that asserts itself in unhappiness. His work is rooted in the soil of Russia, but his appeal and his philosophy are universal. He is serious and powerful. Thus, while this play—which gives the spirit of the novel and follows its massive lines to every available extent—resembles "Frou Frou," it is much deeper, less merely theatrical in certain aspects and more truly dramatic. Anna Karenina follows the call of love and breaks the bondage of life with a stern and selfishly cold husband. In the manuscript version of

Ida Conquest W. H. Thompson

MAX. "Oh, you little rogue!"

ACT V. "LONDON ASSURANCE"

the play the ending is more tragic and impressive than it was in the production, which had been altered so as to permit the husband to die and leave her free. Henry Woodruff and Isabelle Evesson were the lovers, and Theodore Roberts the husband. The Proctor productions are made with care and are receiving more attention.

HUDSON THEATRE. "A Blot In The 'Scutcheon," by Robert Browning. Revived April 7, with this cast:

Mildred Tresham, Grace Elliston; Gwendolin Tresham, Mrs. Sarah Cowell Le Moyne; Thorold, Earl Tresham, William Beach; Austin Tresham, William Lamp; Henry, Earl Mertoun, John W. Albaugh, Jr.; Gerald, Theodore Hamilton.

This impressive, though theatrically difficult play was presented for the benefit of the Music School Settlement, and most of the audience found it worth the five dollars a seat collected in the interest of philanthropy. It was, indeed, an intellectual treat, and an emotional experience too, notwithstanding the poet-dramatist's undramatic manner of clogging the action with studied soliloquies and elongated dialogue. "A Blot In The 'Scutcheon" was written for Macready, and performed first at Drury Lane on February 11, 1843. Lawrence Barrett revived it in 1884, when, with the author's consent, he made certain changes in the text to give the story more of its true dramatic value on the stage. Mrs. Le Moyne, on the other hand, presented the play practically as it stands in the book. In this she pleased the ardent Browningites, who have necessarily infinite patience with their author's verbal peregrinations; and at the same time, it must be said, she succeeded in drawing passionate intensity from all but the most prolix passages. The story of the young daughter whose innocent love brought shame and dissension and tragedy into the noble Tresham family is not for boys and girls—not, for that matter, for any theatre-goer who wants his facts of life, like his liqueur, iced. Mrs. Le Moyne knows her poet ardently and well, and she achieves wonderful clarities with the Browning opaques—makes you actually see through the stained-glass obscurations of his involuted speech. Her Gwendolin Tresham was a beautiful piece of personation; passion and appeal and deep feeling, particularly in that great scene wherein she brings her husband's heart into the councils of his intellect when he judges his unhappy sister. As that sister, Mildred, Miss Grace Elliston effected very convincingly the hazardous mingling of woman and child in one weak and loving girl. Mr. Albaugh's performance of the lover, Mertoun, whose death on a Tresham sword was not yet the end of the tragedy, was not satisfactory in elocution though fair enough in action. The other players were as capable as need be, for Mrs. Le Moyne's art dominated the whole play so rightly and memorably that much less artistic work in her support would have been forgiven.

HUDSON. "The Heir to the Hoorah." Comedy by Paul Armstrong. Produced April 10, with this cast:

Morris, Horace James; Hush, T. Tamamoto; Mrs. Kent, Eleanore Morewin; Mrs. Joe Lacy, Norah O'Brien; Joe Lacy, Guy Bates Post; Mrs. Kate Brandon, Beverly Sitgreaves; Dave Lacy, John W. Cope; Bud Young, Wilfred Lucas; H. Van Rensselaer Kelly, Wright Kramer; Livingstone Winthrop, H. S. Northrup; Bill Ferguson, C. C. Quimby; Lon Perry, Colin Campbell; Gus Ferris, Menefee Johnstone; Madge Casey, Norah Lamison; Whipple, George Barr.

We are not aware if Mr. Paul Armstrong has written for the stage before, but that he will one day produce a play worth while may be safely predicted from the technical skill displayed in "The Heir to the Hoorah." This piece is hardly a play, but rather a series of character sketches loosely strung together over five acts. The Hoorah is a mine—gold or lead is immaterial—and Joe Lacy, a husky young Westerner, is its principal owner. He has dug out of the soil so much wealth that he fancies he'd like a wife to share it, and so falls easy prey to a couple of Eastern grafters, mother and daughter, the latter of whom he marries. He celebrates the wedding by inviting his mining pals to dinner, and their eccentricities of dress and manner and Joe's own unconventional behavior so jar upon the sensitive feelings of his wife and mother-in-law that they insist on a separation. Joe takes them at their word and goes to Europe. Eight months later he returns and finds himself the father of a bouncing boy, which, of course, is instrumental in bringing about a reconciliation with his wife. Thus baldly stated, the plot is thin. There

Eben Plympton Joseph Wheelock, Jr. Ellis Jeffreys

SIR HARCOURT. "A very handsome ring, indeed!"

ACT V. "LONDON ASSURANCE"

is a dramatic action, but it is all too obvious and the sequel is never for a moment in doubt. The curtain of the first act gave promise of something happening, but the succeeding acts developed nothing. The merit and interest of the piece lay in the character drawing, the bright dialogue and the incidental details. For example, the second act is almost entirely devoted to the humor to be found in misfit clothes. Joe's pals have arranged a dinner of welcome and do violence to their convictions by donning dress suits. Their contortions while getting into the apparel of polite society furnish much genuine amusement. It has, however, nothing to do with the action. In the same way, a Japanese valet is introduced apparently for the sole purpose of giving an exhibition of Jiu-Jitsu. Guy Bates Post was seen as the rich young miner, a part hardly calling for an actor of his ability and which gave him little opportunity. Wright Kramer, a rising young actor, who made a hit recently as Professor Fether, in "The System of Dr. Tarr," lent authority and dignity to the rôle of Foreman Kelly, and Beverly Sitgreaves acted with her customary charm and distinction the part of Mrs. Brandon.

Byron, N. Y. Migney (Emily Stevens) M. d'Ancelot (George Arliss)

SCENE IN MRS. FISKE'S ONE ACT PLAY "THE EYES OF THE HEART"

CRITERION. "Jinny the Carrier." Comedy by Israel Zangwill, author of "The Children of the Ghetto." Produced April 10, with this cast:

Jinny Quarles, Annie Russell; Ill Flynt, Oswald Yorke; "Gaffer" Quarles, Fuller Mellish; Caleb Flynt, John W. Jennings; Joshua Mawhood, George W. Wilson; Elijah Skindle, Grant Stewart; "Uncle" Bundock, Charles S. Abbe; Martha Flynt, Kate Meek; Miss Wagstaffe, Sarah McVicker.

When Israel Zangwill first came to this country some years ago he delivered at the old Lyceum Theatre a very witty address on The Drama, since which time he has himself taken to writing plays, be it said with variable success. It might be stated that for one writing for the public he is a testy author—something like Hall Caine. Convinced of his own merits, he is loath to accept the judgment of others when they run contrary to his established beliefs. It will be a wrench to his vanity when he absorbs the conclusions reached by the critics as to the value of his latest comedy, "Jinny the Carrier." A study of rural English life, it is a peculiar combination of actual truth and ridiculous exaggeration. What might have been a veritable idyll is the greater part of the time a feeble farce made up of worn-out theatrical tricks and expressed in dialogue of such a childlike character that one stands appalled. Jinny, who does the errands for a small Essex village, is symbolic of the past, with her rickety old wagon and aged horse. When Will Flint, returning from Canada, shows his progressiveness by starting in in opposition with a coach and pair, the future looks very black for Jinny and her tottering old grandfather. Will proposes a partnership, but it is rejected, as Jinny is proud, although she secretly loves her rival. But the flood comes, and it is Will who is wiped out. The partnership, commercial and matrimonial, is finally effected after a comedy act that is as tiresome as it is trivial. The charm of Annie Russell's gracious personality finds an agreeable outlet in the title rôle. It is hardly a study of a particular type, but the execution is graceful, fluent, full of comedy, charm and humor.

At the Manhattan Theatre three one-act plays written by Mrs. Fiske have afforded three matinees that have added to her popularity, the

Byron, N. Y. Marie (Gertrude Graham) Count de Rohan (George Arliss) Baptiste (Etienne Girardot)

An unworthy husband ends his useless life in order to give a better life to his wife

SCENE IN MRS. FISKE'S ONE ACT PLAY "THE ROSE"

growing recognition of the scope of her activities and force, and have rounded off the complete success of her present season. The audiences were uniformly large, success written large in the ledger of receipts. The three plays indicated very definitely the actress's tendencies in the drama —dramatic quality, good technique, novelty and an invariable note of sympathy. In "The Eyes of the Heart," George Arliss was seen at his best in the part of the blind old grandfather, from whom had been kept the fact that he had lost his fortune and was penniless, because of which the father of the young man betrothed to his granddaughter had forbidden the marriage. The blind man is made to believe that the father of the young man opposed the marriage because of his own loss of property. His talk with this father and his pressing money on him to relieve him of immediate wants lead to a happy dénouement. The little play abounds in little incidents that show the keenness and quickness of his inward vision. His little turns or devices to get at the truth are very diverting. Wishing to talk privately with the visiting father, he asks if they are alone. When assured that such was the case, he falls back in a sudden faint, whereupon his son and his granddaughter, still in the room, rush to his side. The play is full of feeling and touchingly demonstrates its title. In "The Rose," the actor was far too minute in his art, much after the manner of the engraver who thinks it an achievement to get the Lord's Prayer, the Declaration of Independence or what not, on a silver five-cent piece, to be read only by the use of a microscope. It is a fault. Mr. Arliss sometimes lacks breadth, but he is always artistic.

"A Light from St. Agnes," originally produced some eight years ago, is theatrically and dramatically the most striking of the plays. It has all the essentials of a thoroughly American classic. The scene is laid in the village of Bon Hilaire, Louisiana. 'Toinette is living in a hovel on the estate of a bountiful woman of high estate with Michel, a drunken marauder. Her life is not of the best, she hates her superiors, disregards the admonitions of the priest. When the woman who has labored to improve the condition of the poor dies, 'Toinette angrily tells the priest that she cares nothing for her, and she, in turn, is told that her last message concerned her, involving a deed of kindness. This melts her heart. Michel returns. He is drinking. He has seen the body of the mistress laid out in satin in the chapel near by, costly jewels, a cross of diamonds on the breast. As he drinks, he unfolds his plan of robbing the body. 'Toinette pleads with him, saying that he could not escape if he committed the theft, that the alarm would be given from the bell in the belfry. He is going to cut the rope. She finally persuades him to let her have the knife, that she herself will cut the rope. She goes, but she sounds the alarm. On her return he murders her. As he leaves in the darkness, the reflection from the stained windows of the Chapel of St. Agnes shines in a mellowed glow on her form on the couch. It had been her habit to sleep there where the light would awaken her early each morning. John Mason and Fernanda Eliscu embodied the spirit of the play in a most uncommon degree. The sincerity and intelligence underlying their art is uncommon. Technically, the play is a model of perfect work.

Byron, N. Y 'Toinette (Fernanda Eliscu). Michel (John Mason)

SCENE IN MRS. FISKE'S ONE-ACT PLAY "A LIGHT FROM ST. AGNES."

Otto Sarony Co.

HOLBROOK BLINN

As Napoleon Bonaparte in "The Duchess of Dantzic," at Daly's

Theatre Managers as Prophets

IT MUST be admitted that the theatre manager as an infallible prophet and expert in his own line of business has not always shown himself to be an unqualified success. We are not now shedding tears over the alleged debasement of the drama, nor are we taking the manager to task for his so-called commercialism. It is cheerfully conceded that the average theatre manager is in the business only to "make money," and that he has neither the inclination nor the leisure to bother with the drama as an art. But we do insist that very often the manager is suicidal to his own interests, sadly lacking in judgment, and inexpert even from his much vaunted box-office point of view. "We give the public what it wants," declared pompously a prominent manager the other day. The object of this article is to show that the manager very often does not know what the public wants and that, on the contrary, his notion as to what the public wants is often promptly repudiated by that public, which shows its displeasure by staying away from the theatre. Let, therefore, the rejected dramatist take heart. If your play has been "respectfully declined" by manager after manager, perhaps it is a hopeful sign that you will eventually secure a successful production. The examples are many to sustain this contention, just as, on the other hand, there is an imposing list of dire failures on which those directors of our playhouses "who know their public" have lavished untold money in vain.

In days gone by, managers were loath to acknowledge out-and-out failure. Local runs were prolonged in the face of public indifference, for the sake of the effect this might have on the road. But the "dog" grew wise in his generation. He began to realize that the statement that a piece had a record of "one hundred nights" in the metropolis meant nothing as to its intrinsic value. The loss in a city run could not be overcome by a road tour. The "dog," like the worm, had decided to turn. Some managers at the close of this season will be ready to admit their calculations were a little "off." The theatrical year of 1904–5 will be remembered for more out-and-out failures, comparative failures and quasi-successes than any other in a decade. The number of productions that made money may be counted on the fingers of one hand.

How futile is anterior judgment is manifested in the following list of plays whose careers ended almost before they had begun. For weeks Della Fox and her associates labored over "The West Point Cadet"; its fate was settled before four days had passed. R. C. Carton, a playwright of reputation and an author of numerous successes, found that exactly four performances were all the New York public wanted of "The Rich Mrs. Repton," while "Bird Centre," a comedy based on McCutcheon's cartoons, yielded up the ghost after a most limited number of presentations. "A China Doll" fared but little better. "Jack's Little Surprise" held the boards for about two weeks, and would probably have been withdrawn earlier if there had been anything to follow. The same state of affairs attached to the history of "The Money Makers." Pinero, undoubtedly the greatest living English playwright, sent over for production "The Wife Without a Smile." To be sure, an over-sensitive management took away all its *raison d'être*, and the piece was withdrawn after a two weeks' career, and then came Murray Carson all the way from London to make his American début in "The Trifler." It took just four performances of this comedy to close the house. Nor was he the only English star to suffer from the want of effective stage material. "Lucky Durham" and "The Brighter Side" failed E. S. Willard, and "Love and the Man" did little more for Forbes Robertson. Will the managers who backed the productions of "The Coronet of a Duchess," "Brother Jacques," "The Cingalee," "Friquet," and "Nancy Stair," declare themselves satisfied with the reception these pieces met at the hands of the public and the critics?

Under these circumstances, the dramatist with his rejected play might reasonably hold that the managers do *not* know what the public wants, and if recognized playwrights can produce such a list of failures, why doesn't the manager take a gamble and give him, the untried, a chance. Apparently, he wouldn't cost the manager much more than some of those with a reputation. But if the preceding shows that managerial discernment is lacking in what the public does want, the other side is almost equally conclusive. Time and again these same managers have had in their possession just what their audiences were clamoring for and yet let

Mrs. Rolfe (Blanche Walsh) The lawyer (George Fawcett)

(1.) Mrs. Rolfe chums with Claire, a demi-mondaine, in order to drag from her an admission of her husband's innocence.

Claire (Dorothy Dorr)

(2.) With the connivance of her lawyer, Mrs. Rolfe arranges a little champagne supper, at which she hopes to make the woman in the case talk.

the opportunities slip by. Options expired in plays that later made fortunes in the hands of other and more wide-awake managers.

Admirable a judge of plays as was the late A. M. Palmer, two of his greatest successes nearly escaped him, and two did get by, either one of which would have rehabilitated his fortunes at a very critical time. In the history of the old Union Square Theatre, "The Two Orphans" opened up an era of prosperity that few of the other great hits of his régime ever equalled. And yet when D'Ennery's manuscript was sent over, Hart Jackson, Palmer's agent, described it as a Bowery melodrama, impossible for this country and utterly unsuited to the clientèle of the house. How far amiss was this opinion the records go to show. It was at the close of his last season at the Madison Square, which had been far from satisfactory, that in sheer desperation and with no particular faith in the piece that Mr. Palmer produced "Alabama." It was late in the Spring when Augustus Thomas' charming idyll went on, but so hearty was its reception that it was the opening attraction the following September, when he took the management of Wallack's and ran at that house for several months. Palmer, too, had the rights to Bartley Campbell's masterpiece, "My Partner," but he was afraid of it. It was considered in its day a very daring piece of work; some declared it immoral and so he let the option expire, and the late Louis Aldrich snapped it up and made himself by his temerity a very rich man. The "might. have beens" in Palmer's case were "The Heart of Maryland" and "The Little Minister." Belasco had separated from Charles Frohman and was looking about for a theatre in which to present his Civil War play. In certain directions that Belasco had tried little faith was placed in Mrs. Carter's value as a star. But the author declared that unless Mrs. Carter was taken no one could have "The Heart of Maryland." Finally, terms were made with Palmer. The production was gotten ready, but Palmer hesitated. Finally, there was a crying need in the middle of the season for it, but it was then Belasco's turn to demur. It was good for a season's run, he declared, and to start in so late was something he would not agree to, and so "The Heart of Maryland" went elsewhere to win fame and shekels for star and author. In the matter of "The Little Minister," Palmer thought Barrie's royalties excessive, and would not pay them. W. A. Brady, too, refused the comedy, which Charles Frohman promptly snapped up.

(4.) Maudlin from too much wine, Claire admits that she had made a false charge against Rolfe, and the indignant young wife springs at her throat.

But the Napoleon of the theatrical world has also been caught napping and neglected his opportunities. Did he not overlook "The Christian," "My Friend from India," "Arizona," "The Earl of Pawtucket" and "Leah Kleschna"? The Hall Caine drama got away from him entirely, and for the English rights to Du Souchet's comedy of misunderstandings Mr. Frohman probably paid more than he would have for the local option. "Arizona," he declined, and Kirke La Shelle, who had faith in Augustus Thomas' graphic story of ranch and military post life, swelled his bank account by thousands. Then Mr. Frohman made a contract with Thomas for his output for five years and drew a sad blank in

(3.) The supper proceeds amid great animation, Claire drinking champagne recklessly and Mrs. Rolfe awaiting her opportunity.

(5.) The lawyer and detective rush in and find the outwitted Claire in a dead faint, and Rolfe's wife triumphant.

The Sensational Tenderloin Flat Scene in Clyde Fitch's Latest Play, "The Woman in the Case."

the next production "Colorado." By the terms of his agreement, "The Earl of Pawtucket" was next delivered to him. Thomas, who had studied the personal eccentricities of Lawrence D'Orsay, well known as an exponent of the heavy English "ha ha parts," wrote the piece expressly as an exploitation of his personality and urged Frohman to star him in it. D'Orsay at the time was under engagement to Frohman, but the latter had no confidence in D'Orsay's draught as a star and declined the piece, which the ever alert and discriminating La Shelle again snapped up and from it reaped still another fortune. C. M. S. McLellan, author of the book of "The Belle of New York," rapped in vain at Frohman's office bearing the MSS. of "Leah Kleschna," and one of the greatest successes of the season fell into the artistic clutches of Mrs. Fiske.

The experience of Henry Hubert Davies is one that aspiring playwrights may take well to heart. He wrote three plays. They went through the usual experience associated with untried pieces. Sent to various managers they were as invariably returned. On the basis that a prophet is without honor in his own country, Mr. Davies resolved to try the foreign field. Before long "Cousin Kate" was produced in London with such signal success that the American rights were immediately gobbled up for Ethel Barrymore's use.

The brilliant satire of George Bernard Shaw as a theatrical factor was first introduced to American audiences by Richard Mansfield. "Arms and the Man" was finally grasped and appreciated, and so was "The Devil's Disciple," but when it came to "Candida" Mansfield halted. He had already imported Janet Achurch for the title rôle and the comedy was rehearsed only to be abandoned at the last moment. The star, it was said at the time, could not decide which was the more effective rôle—the Minister or the Poet. Then, too, the merits of the piece were urged upon Daniel Frohman as a splendid vehicle for Annie Russell, but Mr. Frohman refused to bite. These indecisions, however, were fortunate indeed for Mr. Arnold Daly, as it gave that enterprising young actor an opportunity to demonstrate his faith in the comedy.

Richard Ganthony had an experience that would have disheartened most young authors. About every player of note in this country at one time or another had "A Message from Mars" under consideration. Henry Miller had it so long that the author came and begged him to get it out of storage where it was peacefully reposing, as he had no other copy in existence. Miller fished it out and Ganthony tried his luck with the English managers. Charles Hawtrey finally produced it and has practically been playing nothing since.

A playwright should never be discouraged if his play be rejected. Ninety-nine managers may declare it worthless, the one hundredth may bring it forth into the triumphal limelight of success. And another bit of advice is, never destroy a play. Once success has perched upon your banner it is astonishing how general becomes the belief that you are "it." There will be many demands for plays you couldn't possibly find the time to write, but out of that trunk of manuscripts may be dug pieces that will not only bring in money, but which critics will declare "mark the splendid advance Mr. Blank is achieving in the profession of which he has become such a brilliant example." EDWARD FALES COWARD.

Byron, N. Y.

Mr. Holmes' characteristic manner of studying a police mystery

Mr. Holmes thinks Miss Faulkner (Jane Laurel) the sweetest thing on earth

WILLIAM GILLETTE IN "SHERLOCK HOLMES," AT THE EMPIRE THEATRE

Scenes in "The School for Husbands," at Wallack's

Betty (Lucy Ashton) — Lady Belinda (Alice Fischer) — Capt. Lovell (Wilfrid North)

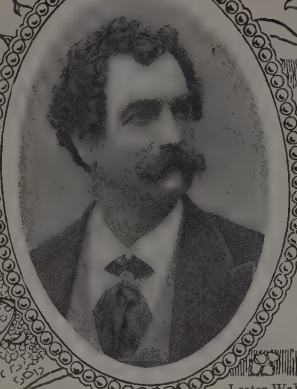
LADY BELINDA: "And do I bid you all good night!"

Sir John Manners (Joseph Kilgour) — Lady Airish (Grace Filkins) — Lord Foppington (Jameson Lee Finney) — Clarissa (Frances Stevens) — Prince Assam (Arthur Forrest) — Lady Tattle (Mrs. Goldfinch)

LORD FOPPINGTON: "Tell him, dear Lady Manners, you did not give me the Regent's snuff box"

PRINCE ASSAM: "Plead my cause, fair lady!"

LADY BELINDA: "Jealous, Sir John?"



Lester Wallack in 1880

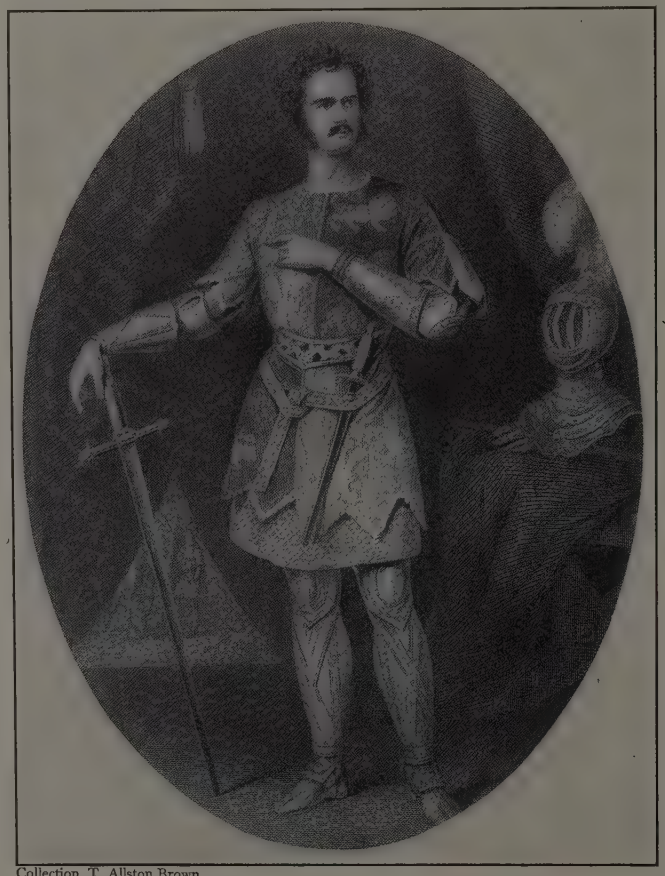
FAMOUS FAMILIES OF AMERICAN PLAYERS

No. 7—THE WALLACKS

Lester Wallack as Benedick

THE theatrical claims of the Wallack family extend from the time of Garrick, for Lester's grandmother was, at one period of the great tragedian's career, his leading lady. The active years of the two important representatives, James William and his son, John Johnstone, cover well nigh a century, during which they both became associated with those persons who have made America's dramatic history what it is. One has but to glance at the portraits contained in Lester Wallack's "Memories of Fifty Years," to realize how far-reaching the acquaintance of this family was; and though, at the present time, unlike the other famous families of American players, no Wallack claims our attention, much has been added by that name to what we hold as our most valued theatrical tradition.

As actors, the line began well, for both William Wallack and his wife, Elizabeth Field Granger, had won considerable applause at Astley's Amphitheatre in London. Indeed, biography does not record whether the fact that William was famed for his maritime rôles had anything to do with his desire to see his son, James William, in the Navy, where an opening as midshipman could have been his for the asking; or whether in the case of John Lester, it had anything to do with his youthful preference for the Army. Suffice it to say that the art of acting these two alone inherited. It is recorded somewhere that a two-act melodrama was once published entitled "The Pilot of the German Ocean," by W. H. Wallack, Esq. Wallack's wife had been previously married to a Dr. Granger, and her daughter by this alliance was the Mrs. Jones who, playing at the New York Park Theatre during the season 1805–6, was called "the Jordan of America." She, in turn, had two children, known to the stage as Mrs. Edmund Simpson and Mrs. Bancker.



Collection, T. Allston Brown

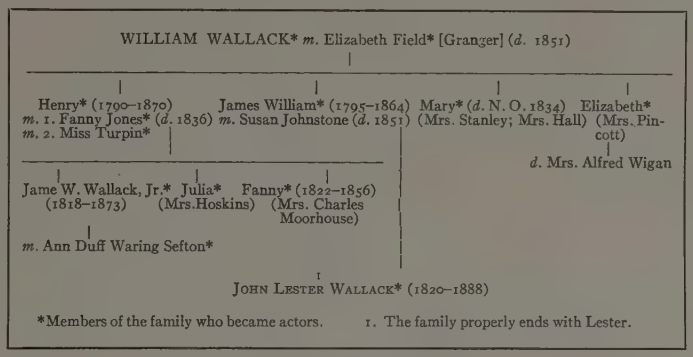
LESTER WALLACK as the Prince of Wales in "Henry IV"

The Wallack, *par excellence*, was James William, born August 24, in the year 1795, the most authentic date, though some believe it to have been in 1794, when Astley's Amphitheatre, where his father and mother were both playing, was burned down. His stage career began when he was four, in a production of "Black Beard" at the Royal Circus, which afterwards became the London Surrey Theatre. Even at the early age of twelve, he came under the notice of Sheridan, and the next two years found him at Drury Lane, until that house was burned down on February 24, 1809. There followed an engagement at the Dublin Royal Hibernian Theatre (1810), but it does not seem that young Wallack made any decided impression until after the reopening of Drury Lane, October 12, 1812; it was then that his Laertes to the Hamlet of Charles Lamb's Elliston won him recognition, and thereafter, until his first trip to America in 1818, he became more and more prominent in such rôles as Petruchio, Mercutio and Benedick. He was likewise, at this time, a friend of Byron's, who was a member of a committee for the management of Drury Lane, from the early summer of 1815 to the spring of 1816. These pioneers of our stage had the inestimable value always of being brought close to the greatest of artists. Wallack was familiar with Kean's Shylock; he heard Elliston at his best; Kemble, Munden, Mathews, Mrs. Siddons and others equally as noted, he came in contact with. His mother, as lead with Garrick, brought to him the flavor of that golden age. Yet one would imagine Wallack's genius to be something native; in all accounts of this family, the word picturesque is oftenest used to characterize each actor—personal charm, exuberance of spirit, which Ireland believes led Lester Wallack to become too familiar with his audience. James William, after his first appearance in America, September 7, 1818 (the Old Park Theatre) undertook the rôles of Hamlet, Romeo, Macbeth and Richard III, in which he was seriously considered. His range was remarkably varied: Don Cæsar de Bazan, Rolla in Sheridan's "Pizarro," and even "Coriolanus," during this first trip. It was in 1822, when on his second visit to America, that he broke his leg while travelling by stage between New York and Philadelphia, an accident which made him lame for life. Returning to England in 1824, he became stage manager for Drury Lane, under the guidance of Elliston, and in 1827, played Iago to the Othello of Edmund Kean, besides creating the parts of Edgar, Macduff, and Richmond. That he was popular is shown by the fact that when the season closed in 1828, the elder Mathews, in behalf of the company, gave him a silver service.

When he returned to America in 1828, he went to the Philadelphia Arch Street Theatre. In the same city, at the time, were Forrest (at the Walnut), and Cooper (at the Chestnut), a fact which brought Wallack two hundred dollars nightly, a good salary for the period. In 1832, and from 1834 to 1836, Wallack returned to the other side; but his interests were becoming more and more American; in the New York *Mirror* for

May 28, 1836, appeared the announcement that Mr. Wallack would give one thousand dollars for a good play by an American. Some believe that N. P. Willis's "Tortesa, the Usurper," given its first production April 8, 1839, was the belated result.

On September 4, 1839, the New York National Theatre, at the corner of Church and Leonard Streets, the first Wallack Theatre in history, though not in name, came under the actor's régime, with his brother Henry as stage manager; but on the evening of September 23, 1839, when Charles Kean was booked to play Richard III, the house was burned down, and Wallack had to go to Niblo's Garden, for a short season. During 1843 we find him stage manager at the London Princess Theatre, where he made a decided hit as Don Cæsar; and then the next season he was back at the old Park Theatre, New York. So the the varied changes occurred until the year 1851; then it was that, at the London Haymarket, he presented his nephew, James W. Wallack, Jr.; that he made his last appearance before London audiences as St. Pierre in Knowles's "The Wife;" and that he definitely decided to settle in New York.



CHRONOLOGICAL TABLE

The outcome of this last decision was the building, from the wreck of John Brougham's Lyceum—whose checkered career had stretched from December 23, 1850, to March 17, 1852—the first Wallack's Theatre to be so called. The actor's life was now closely identified with the success of his theatres. Down on Broome Street and Broadway he opened his new home September 8, 1852, with Morton's "The Way to Get Married," and his stock company comprised, beside himself, Lester Wallack, W. R. Blake, John Brougham, Malonia Pray (afterwards Mrs. W. J. Florence), and, for a short time, Laura Keane. When, in 1861, he came up to the Thirteenth Street Theatre, on Broadway, and started another Wallack's Theatre, the course of James William, as an active person, was well nigh ended. On the opening night, September 25, there was acted Tom Taylor's "The New President," a timely title, considering the march of historical events. Even before this, however, Wallack had ceased to act, his last original rôle being studied early in 1859, in his son's drama, "The Veteran," while on May 14, 1859, he appeared for the final time as Benedick in "Much Ado." Once more, in 1862, he stepped before the curtain to deliver a short address; but, after that, he lived in comparative retirement until his death on Christmas, 1864, at his home, 210 East Fourteenth Street.

The records left of this actor speak of his voice, rich and sonorous, all the more attractive because of his clear articulation; of his rapid movements, which occupied the whole stage; and of his temperament, which was keenly and nervously alive. As he was on the stage, so he was off—the dramatic always *en evidence*. James H. Hackett has sketched this early portrait of his contemporary:

"His figure and bearing were very *distingué;* his eye was sparkling; his hair dark, curly and luxuriant; his facial features finely chiseled; and, together with the natural conformation of his head, throat and chest, Mr. Wallack presented a remarkable specimen of manly beauty."

Wallack had been married, since 1817, to the daughter of John Johnstone, himself a singer of sweet quality and popular manner; the young Mrs. Wallack brought with her a dowry of £20,000. Wallack's brother, Henry, while not having a pronounced career, was varied in his character portraits: the "Man-in-the-Iron-Mask," Hamlet, Sir Peter Teazle, Coriolanus, Squire Broadlands, in "A Country Squire," and Anthony Absolute. In turn, Henry's son, James W. Wallack, Jr., a most magnetic actor, played Fagin, in which Henry had appeared, and won favor as Mercutio, and Mathias, in "The Bells," besides forming an integral unit in the stock company, which made Wallack's Theatre so famous. Henry's daughters, Fanny and Julia, made their débuts with their father in "The Hunchback," at the New Chatham Theatre (December 23, 1839). Fanny was an actress of uncommon excellence, being, for the season of 1847–8, leading lady at the Broadway Theatre, and Julia was best noted for her music, which found outlet in English and Italian opera. Henry Wallack was divorced from his first wife.

Regarding the other members of the elder Wallack's family, Mary played in heavy parts and came to America, where, as Mrs. Hill, she appeared at the Chatham Theatre, June 11, 1827. Elizabeth never came to this country. But the representative of them all was the actor whose career has been traced, who was famed for his merciless Shylock, as well as for his romantic Don Cæsar; who could play the melancholy comedy of Jacques, as well as the part of Sir Edward Mortimer in "The Iron Chest." One of his most successful rôles was in Douglas Jerrold's "Rent Day." He was a model stage manager, and E. A. Sothern has left a tribute to his ability in this line:

'I owe much of my success to the elder Wallack and to Rachel. Wallack showed me the necessity of conveying at a rehearsal what you intend to do at night, and the importance of paying strict attention to the minutest details. He was one of the most thorough stage managers I ever met."

John Johnstone Wallack was born at midnight on December 31, 1819, so near the verge of either day that it was doubtful whether he did not come as a New Year's gift; a doubt set at rest by himself in after years (1848), since he adopted January 1, 1820, the day being his wife's birth day also. His first appearance in America was literally a disappearance, for at the Broadway Theatre (September 27, 1847), he fell through a trap-door while playing "Used Up," a most appropriately named farce. At this time he called himself John Wallack Lester, for he was determined to win his way without aid of his father's prestige. During this season of 1847–8, he took such rôles as Captain Absolute, Sir Frederick Blount in Bulwer's "Money," Osric in "Hamlet," and Mercutio. Before this, young Wallack had obtained considerable training. He had played abroad with his father, as Angelo in "Tortesa, the

From "Memories of Fifty Years." Copyright, Charles Scribner's Sons

National Theatre | Broadway and Broome Street | Broadway and 13th Street | Broadway and 30th Street

THE FOUR THEATRES IN NEW YORK MANAGED BY THE WALLACKS

Usurer," and also as Macduff and Richmond. At Manchester he had had his first experience as Benedick to the inspiring Beatrice of Helen Faucit; he had even, in 1845, unexpectedly assumed the rôle of Mercutio, when Charlotte Cushman played Romeo to her sister's Juliet, thereby winning praise from the great tragedienne, who spoke of him as "the coming young man." Just before leaving England, he appeared as Dazzle in "London Assurance."

Thereafter, Lester Wallack steadily rose in public favor as a player, a dramatist and a manager. At the Chatham Theatre (July 17, 1848) he won praise for his Don Cæsar; at the Broadway Theatre (August 28, 1848) he was a creditable Cassio to the Othello of Forrest; and then, on Christmas, 1848, the melodrama, "Monte Cristo," gave him scope for the active part of Edmund Dantes. During 1849 he presented to the public two of his own pieces: "The Three Guardsmen" (November 12), with himself (still as Mr. Lester) the d'Artagnan; J. W. Wallack, Jr., the Athos; John Gilbert the Porthos, and James Dunn the Aramis. This was followed by the "Four Musketeers, or Ten Years After" (December 24). Beginning September 2, 1850, Wallack became associated with Burton's Chambers Street Theatre, and during his two seasons' stay there, he appeared in many parts, the most worthy being Charles Surface and Sir Andrew Aguecheek.

Schloss, N. Y.

FLORENCE DAVIS

Grandniece of Jefferson Davis, President of the Southern Confederacy. Miss Davis was a Kentucky society girl before going on the stage. She is now starring under the management of Mrs. H. C. De Mille in a piece called "The Player Maid"

From this time on, Lester Wallack's career became one with the theatres managed by his father and himself. At the Broome Street house, his rôles were diverse: Don Pedro, Orlando, Bassanio, among others; besides De Rameau in his own play, "Two to One, or The King's Visit" (December 6, 1854); Peveril, in his comedy, "First Impressions" (September 17, 1856); Leon Delmar, in his "The Veteran" (January 17, 1859); Manuel, in his adaptation from "The Romance of a Poor Young Man"; and, finally, (February 14, 1861), Wyndham Otis, in his local drama, "Central Park." When the theatre closed on April 29, 1861, he was in the cast which presented "Jessie Brown." During those days, this stock company became the starting point for many actors. In quick succession, we find mentioned Laura Keene, E. A. Sothern as "Douglas Stuart," Henry Placide, George Holland, Mrs. John Wood, Mary Gannon and Effie Germon, besides John Brougham, who continued to hold his power.

An amusing anecdote is preserved about Brougham and young Wallack. The story takes us to the gates of Heaven, where Wallack stands begging admission of Saint Peter. He is at the threshold, where, within the garden, he catches sight of Brougham, walking up and down. "May I come in?" Wallack asks, in his *debonnaire* way. "Who are you?" inquires Peter, in the tone of one who has been used to the business for many years. "An actor," Wallack promptly responds. "We don't allow actors in here," answers Peter, with a little scorn. "Why, there's Brougham," exclaims Wallack, peeping through the gate. "Oh," exclaims Peter, smiling naively, "he's no actor!" Wallack himself used to tell this tale with considerable glee.

At the Thirteenth Street Theatre, Lester continually assumed new characterizations: Elliott Grey, in his own "Rosedale" (September 30, 1863); Hugh Chalcote, in "Ours" (December 19, 1866); Colonel John White in "Home" (December 8, 1869); Henry Beauclerc, in "Diplomacy" (April 11, 1878), while on March 10, 1879, he played Prosper Couramont in "A Scrap of Paper." The house closed on April 11, 1881. During its history, it gathered together many notable names: Charles Fisher (1861); John Gilbert (1862); E. L. Davenport (1865); J. W. Wallack, Jr. (1865); Charles James Mathews, (1872); and H. J. Montague (1874). Here, also on December 27, 1867, was given "Oliver Twist," with J. W. Wallack, Jr., as Fagin; Davenport as Bill Sykes; Rose Eytinge as Nancy; and George Holland, as Bumble. It was likewise in the office of this theatre that Boucicault proposed mounting "The Shaugraun."

The Wallack Theatre, which is still a landmark on Broadway and Thirtieth Street, was opened on January 4, 1882, and was managed by Wallack until October, 1887, when he retired. In those five years much was done to uphold the prestige of former fame; but "young" Wallack was advancing in years. On May 29, 1886, he made his last appearance at the New York Grand Opera House, in "She Stoops to Conquer," playing young Marlow, with Gilbert and Mme. Ponisi as Mr. and Mrs. Hardcastle. Thereafter he was seen but once more in public, when, on May 21, 1888, he made a curtain speech during his famous benefit.

Recently, the actors banded themselves together to aid Joseph Holland, and they made him richer in friends as well as in purse. But the historic benefit will ever remain that of Wallack's, where "Hamlet" was acted by this cast, which it would be hard to equal:

Hamlet, Edwin Booth; Ghost of Hamlet's father, Lawrence Barrett; King Claudius, Frank Mayo; Polonius, John Gilbert; Laertes, Eben Plympton; Horatio, John A. Lane; Rosencranz, Charles Hanford; Guildenstern, Lawrence Hanley; Osric, Charles Koehler; Marcellus, Edwin H. Vanderfelt; Bernardo, Herbert Kelcey; Francisco, Frank Mordaunt; First Actor, Joseph Wheelock; Second Actor, Milnes Lavick; First Grave-digger, Joseph Jefferson; Second Grave-digger, W. J. Florence; Priest, Harry Edwards; Ophelia, Helena Modjeska; The Queen, Gertrude Kellogg; The Player Queen, Rose Coghlan.

This was the final curtain for Lester Wallack, who died at his home near Stamford, Conn., on September 6, 1888.

MONTROSE J. MOSES.

Sarony

HARRY WOODRUFF

This interesting young actor is now leading man at Proctor's 5th Avenue Theatre Stock Company

Photo Windeatt, Chicago

ARNOLD DALY

The young actor-manager who has achieved success on the metropolitan stage with unprecedented rapidity. Less than a decade ago, Mr. Daly was an office boy in the employ of Charles Frohman. He first attracted attention as an actor in "Puddin' Head Wilson," with Frank Mayo, and later was seen in "Hearts Aflame," "The Bird and the Cage," and other pieces. No special recognition, however, was accorded him until he himself organized a little band of players and produced at the Berkeley Lyceum George Bernard Shaw's play, "Candida," a piece which had been going begging for years. The clever work of Mr. Daly and his associates in this piece attracted much attention, and Shaw's superficial yet brilliant satire became the topic of the hour. His success prompted Mr. Daly to devote himself henceforth to Shaw pieces, and "You Never Can Tell," which he is now presenting at the Garrick Theatre, was his next production.

Photos, Wurthle & Sohn, Salzburg

SHOWING THE MAGNIFICENT TEMPLES WHICH GERMANY ERECTS TO THE DRAMATIC ART

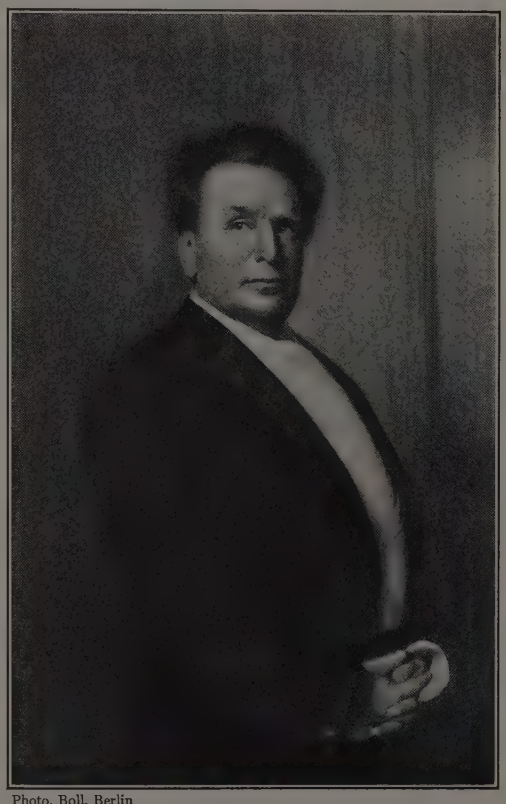
The building on the left is the Hof Theatre, of Munich. The building on the right is the Prinzregenten Theatre, also of Munich. Over the entrance to the Hof Theatre are colossal figures representing the Muses. In the square in front is a statue of Bavaria's first King. Over the portal of the Prinzregenten Theatre are inscribed the simple words: "Der Deutschen Kunst" (Dedicated to German Art.)

Possart—Germany's Famous Actor-Manager

AMONG the many distinguished players of which the German stage boasts, the name and strong personality of one man stands out pre-eminent, not alone by virtue of high official position, but by his own artistic achievements as well. Ernst von Possart completes this month his sixty-fourth year, an age when most men are ready to relinquish the responsibilities of active life to younger men and rest on the laurels they may have gathered in the course of their career. But Possart is as active and hard worked as he ever was, full of new ideas and constantly adding to instead of diminishing his artistic labors and responsibilities.

Not only is he one of Germany's most famous actors, but he is the Royal Intendant of all the Court Theatres in Munich. He is sole manager and director of the noted Prinz-Regenten Theatre, where, during the summer, the great Wagnerian Festival is held, in the spring the Schiller Cyclus, and in the winter months a number of classical plays are produced, and he is also manager of the Hoftheatre, the old Munich Opera House. The arduous labors demanded by such a position, the tremendous capacity for business required, the tact and diplomacy needed, to say nothing of the profound knowledge of art and music necessary, almost beggar description and comprehension, excepting by those who hold similar offices.

There is a curious similarity between the career of Ernst von Possart and that of Heinrich Conreid. Possart was born in Berlin and Conreid in a small town not far from Vienna. Both are entirely self-made men, who have worked their way, unaided, to the summits of their individual ambitions, by their extraordinary powers of unlimited concentration, infinite labor, clear-sightedness, and unique and varied gifts. Both in early youth decided to follow the stage as their profession and both eventually become noted personalities in the German and American worlds of art. As actors they are considered the most perfect enunciators of the German tongue, together with Kainz, Levintsky and Sonnenthal, and both at last stand as Impresarios of the two most important Opera Houses in the world (Bayreuth excepted), the Metropolitan Opera House of New York and the Prinz-Regenten Theatre of Munich.



Photo, Boll, Berlin

ERNST VON POSSART

This celebrated German actor was knighted for his services, and created Intendant of all the court theatres of Munich

Strangely enough, there is a slight resemblance in their looks. They are about the same height, short and inclined to be a trifle heavy. The foreheads are massive and intellectual, the eyes deep set, alert, keen, watchful. The hair thick, brushed back and worn a little long. The hands and feet noticeably small. The mouths large and flexible, the mouth of the born orator, actor and humorously gifted man. Mr. Conreid is the younger of the two and his personality breathes more geniality, simplicity and kindness of heart than that of the stern-faced Possart, with his satyr-like cast of features and expression.

There is a great difference of opinion in Germany and even in Munich, as to whether Possart is or is not a great actor, yet all who have come under the influence of his extraordinarily domineering personality, with its repellant magnetism, acknowledge that he is a very remarkable man—a man of enormous talent, of portentious powers of authority, and of intense and indomitable will power.

His knowledge of his art (as he understands it) is indisputable, even though he has shown little marked originality, in either his ambitions, his work, or form of expression. He is a man to whom the technical perfections are of the first, last and most vital import.

Possart, in his long stage career of forty-four years, has not only impressed himself as an actor on the whole face of artistic Europe, but he has earned lasting fame for his untiring efforts on behalf of the now established Prinz-Regenten Theatre. The Crown Prince of Bavaria, and the Bavarian people, are more than liberal where art is concerned, and both contributed royally to the building and sustenance of this beautiful monument; but a man of strenuous will and powers of work was needed to keep the scheme alive and throbbing, to infuse vitality into it, and by well-balanced practical knowledge to urge it on to its eventual fulfillment.

Possart was born in Berlin, May 11, 1841. His parents desired him to

Grainer, Munich
Lili Marberg in the rôle of Salome

Lutzel, Munich
Fraulein Dandler as Magda

Lutzel, Munich
Fraulein Berndl as Marie Stuart

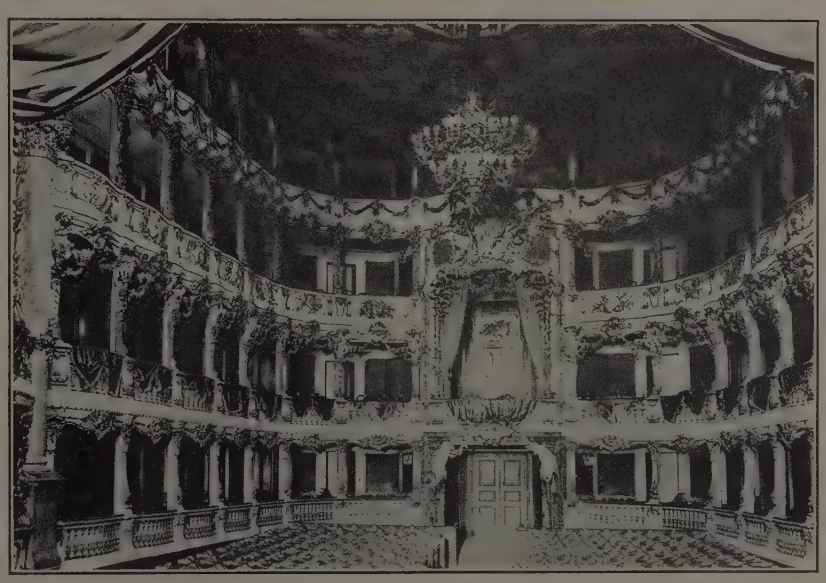
THREE ACTRESSES WHO ARE GREAT FAVORITES IN GERMANY

follow the profession of a minister. At a very early age he evinced quick and unusual mimetic powers. For a short period in his boyhood he served as an apprentice in a book-store. He showed even then his tremendous capacity for work and an earnest ambition and passionate love for classical literature. The inherent love for the drama, which manifests itself so strongly in all Semitic temperaments, eventually led him to adopt that precarious profession as his life's work. His path was not one unbeset with difficulties; and he had a long and arduous fight before attaining the position which he now fills. Probably, as is often the case with unusually successful men, he little dreamed of the great position and honor which awaited him. He commenced the study of his art by placing himself under the guidance of some dramatic teachers, at that time well known in Berlin. His first professional engagement took place in Breslau, in 1861, and after many years of that strenuous experience which every artist on the German stage must go through, in all sorts of rôles, and in theatres all over the German-speaking world, he came to Munich to seek an engagement. There are many pathetic anecdotes told of his early struggles in that city, where the art standards are so high, and so much is demanded of the actor. His stature was very much against him, and his extremely self-confident individuality antagonized those in authority. But his genuine talents and indomitable ambition broke through all barriers, and at length secured him a position at the Hof-theatre.

It was not long before he began to make himself known to the Munich public, and by his intense conscientiousness and vivid impersonations soon raised himself to the front ranks as an artist of potent, intellectual gifts. He remained in Munich a number of years, impressing himself more and more each year on the minds of his audiences, and exerting a wide influence in the theatrical element. Then, at a crucial moment, he went away, and sojourned elsewhere, making his absence keenly felt. He was recalled, decorated, honors were heaped on him, the crowds flocked to welcome him back, and eventually he received the highest honors an artist can attain; he was knighted, and made the "Koniglichen Intendant" of all the Court theatres. His power now is absolute and indisputable.

In 1887 Herr von Possart came to America, playing at the Thalia Theatre. He also visited us later, appearing at the German Theatre in Irving Place. He pays frequent visits to London, chiefly to give recitations, and his tours over Germany and Austria to the large cities, take place constantly during the winter. He does not often act now outside of Munich, but on his tours gives his far-famed Schiller and Goethe evenings. In Munich he acts about three times a week during the winter, at a number of special performances in the summer at the Prinz-regenten, and in the spring takes part in the great Schiller Cyclus.

The extraordinary number of rôles he has interpreted from the beginning of his career are too numerous to be annotated here. The ones which have brought him the most fame are those in which he appeared in America, namely, Shylock, King Lear, Macbeth, Julius Cæsar, Malvolio, Richard III., Napoleon, Freund Fritz, Mephistofeles, Nathan the Wise, Wurm, Behrent, Hermann Gessler in "Wilhelm Tell," and Octavio in "Piccolimini."



Interior of the Residenz Theatre, Munich, famous for its fine Rococo decorations

Opportunity has been granted the present writer to see Possart in his various capacities of Intendant, actor and elocutionist. Criticism is ever a matter of personal opinion and impression. We all differ about art, beauty, morals, etc., and one man's ideal on the stage is another man's bane. In our opinion Possart is much overrated as an artist and his diplomacy as a business man is underrated, although of latter years, his scenery, especially in the Shakespearean productions, leaves much to be

desired, and herein his business faculty is at fault, for scenery of the decorative and realistic kind is at high water mark in Germany and Austria, and one does not soon forget those rare productions to be seen at the Hof Burg Theatre in Vienna, etc. He also has that very human failing which consumes some artists at the approach of their decline; he fears an usurper, and consequently has not made efforts to secure the services of some other younger and great artist to take his place when he is unable to play.

The company at the Residenz is of unique excellence, but scarcely bears comparison (except in a few of its individual members) to the Schauspielhaus, or so many of the independent theatres in Germany.

In method, Possart follows the old school of acting, of which Sonnenthal is the most notable exponent. His impersonations are always vivid and portentious, but seldom quiet and never natural, as we now conceive naturalness, on the stage, to be. The assumption is ever obvious, never covered, as it is with the art of a Duse, Wyndham, W. H. Thompson, Mrs. Fiske or Mary Shaw. The tricks and telling points are frankly revealed. The subtlety is self-conscious, never suggestive. The conceptions are insistent, and as far as they go consistent, but the rich gifts of a luminous imagination are not visible. They may register strongly on some of the mental faculties, but the deep side, which lies open in most play-goers, when witnessing such dramas, the side wherein, through the genius of the artist's interpretation, we are the better able to understand human nature, life, and the heights and depths of the soul, are left unawakened.

Baumann, Munich
POSSART AS JULIUS CÆSAR

Despite Possart's trenchant, melodramatic and declamatory powers, his dry, pervasive humor, which infuses all his work, his wonderfully trained voice (every inflection of which we are told he studied at the piano) and his domineering intellect, there is ever a lack of spontaneity. The study is too self-evident, the vast labor attendant, pushed to the fore in a too egotistical opinion of its worth, as who should say, "See, how great is my profundity here; watch the effect of this most subtle trick." One is never by any chance moved; one somehow never expects to be; the critical faculties are coldly alert. The heart of the player, one imagines, has never throbbed, even when absorbing and conceiving the tragedy. Two words epitomize Herr Possart's work, "strenuousness" and "virility," qualities which, these days, appeal much, having been selected from the mass of persuasive adjectives for idealization, to the detriment of others more delicate and humane. The creed of many nowadays, in art, life and politics, is "Be strenuous, and much will be forgiven you."

All that Possart touches is precise, clear-cut, definite (and herein lies the chief source of his success as an artist). It is an art wherein one can see the springs at work; an art that is over-punctuated. Everything is in "italics and capitals," as Arthur Symons would say, but it is entirely lacking in tenderness, poetry or spirituality, adjuncts which many think superfluous, which many possess, curiously enough, without being conscious of them, and which the greatest artists work to reach, or keep, and without which no artist can hope to probe deeply in to the souls of an audience. Therefore, in spite of his enormous technique, Possart's interpretations fail succinctly to delve into the crypts of our soul's life. They seem to be more dramatized egotisms of his own nature, than attempts to interpret the life, soul, habits and temperament of another's.

Lately the writer heard Possart recite Max Wildenbruchs "Hexenlied," accompanied by a large orchestra, to music composed by Max Schillings. He presented an imposing little figure of perfect poise and equilibrium, and had firm control of all his faculties and forces. His delivery, as usual, was perfect—the diction fluid, musical and penetrating, but entirely self-conscious. The whole man is sublimely that. Possibly if he had possessed those qualities which some find so lacking in him, those qualities of subtle, elusive, delicate and imaginative art, we should never have had the Prinz-Regenten Theatre, and Bavaria would have lost an invaluable pioneer in the formulating of the theatrical and operatic elements. In all things there are compensations.

Possart is a constant student of the literature of all countries. He is one of the greatest living authorities on Shakespeare. He translated Pericles into German, and has also written a long treatise on how to produce the plays of the great dramatist. His numerous writings fill many published volumes. He has also written several plays (two of which were produced in Munich this last winter) and has translated and adapted many plays, both from the French and English.

The Prince Regent Theatre and the Hof Theatre are playhouses too well known to need description here, but a word about the company employed at the Residenz may be of interest. It is certainly a notable collection of artists, of vast experience and technical authority, which keeps up the wide repute of this famous little house. Mostly classical plays are produced here, but occasionally a modern play by some noted author is put on, such as Suderman's "Heimath," Hauptman's "Arme Heinrich," Ibsen's "Doll's House," etc. The most prominent women members of the company are: Fraulein Berndl, Frl. Brunner, Frl. Dandler, Frl. Reubke, Frl. Swoboda, Frl. von Hagen and Frau Conrad-Ramlo. Among the men are Herr. Lutzenkirchen, Sturz, Salfner, Wohlmuth, Schroeder, Suske, Basil, Schneider and Häusser, the last named being the finest artist in the company, probably the finest artist in Munich, and in his line one of the finest actors in Germany. He plays all Possart's rôles, but his most famous interpretation is Falstaff.

GERTRUDE NORMAN.

Lutzel, Munich — STURZ
Copyright, Elvira, Munich — SALFNER
Copyright, Elvira, Munich — FRL. SWOBODA
Baumann, Munich — LUTZENKIRCHEN
Grainer, Munich — HAUSSER

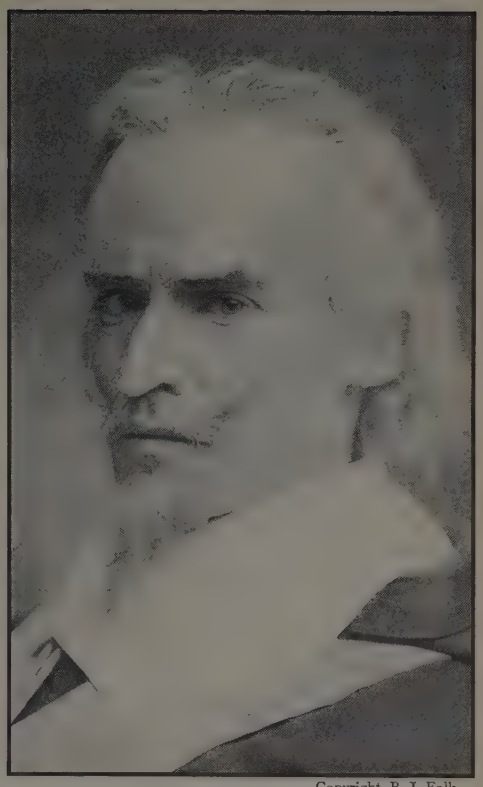
FIVE FAVORITE PLAYERS AT THE RESIDENZ THEATRE, MUNICH

White, N. Y.

As Pierre, the cripple in "The Two Orphans"

Byron, N. Y.

Mr. Dodson is a book lover and spends most of his recreation hours in his library



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As Cardinal Richelieu in "Under the Red Robe"

Behind the Mask of a Great Character Actor

(Chats with Players No. 38)

AN ACTOR whom actors reverence is J. E. Dodson. Not the veneration due to age such as is accorded those grand old men of the stage, Joseph Jefferson and J. H. Stoddard—for Mr. Dodson, whom his intimates call "Doddie" is still on the sunny heights of life. His work, not his years, has won for him the "hats off" of the profession's manual of arms.

At a recent dinner of the Lotos Club, Bronson Howard proposed this toast to the great character actor: "To. J. E. Dodson, whom I regard as one of the great artists of the world. Not a 'star,' but of that small and illustrious group of artists whose head is Coquelin."

J. E. Dodson it was for whom the brazen-lunged, barbarously frank pit of Drury Lane Theatre waited twenty minutes after the final curtain to give him the ovation it believed he deserved for his superb Simonides in "Ben Hur." The actor had already divested himself of his garb and "make-up," as the ancient Hebrew, and was attired in his bathrobe when he heard the cockney shouts for "Dawdson! Dawdson!" The actor paled. Go before the curtain in a bathrobe? Impossible! Simonides again? The "make-up" was the matter of an hour.

"Ah, I say! I can't, you know," he made nervous reply to the stage manager.

"But you must. They'll wait all night if you don't."

And so while Simonides was thrusting himself feverishly into the immaculate street suit of J. E. Dodson, gentleman, the pit bawled and waited. Bowing before it at last, his cravat had a sidewise inclination and his hair a startlingly upward turn, but the pit vented its satisfaction in a final, throat-splitting yell of delight and departed.

Knowledge of these events and many more similar in purport, causes the most callous interviewer to approach Mr. Dodson, in the handsome apartment home at the Windsor, with the awe always inspired by superiority. Yet one finds merely an affable gentleman who meets you on your own mental native heath, and with whom it is joy to spend such part of an afternoon as he can spare from his studies or his friends or his Bridge Whist. I have designedly spelled whist with capitals because bridge whist is Mr. Dodson's fad.

"It is the greatest of all games," said Mr. Dodson, with an expression of apology for what he regarded as an air of sleepiness, but impressed me as an uncommon alertness. "I was at the Bridge club late last night. It is a most fascinating game," and he looked regretfully, and with a shade of reproach at the interviewer, who admitted that she knew nothing about this greatest of games.

"It would be hard to analyze its fascination to one who doesn't know whist. Bridge especially requires an analytical mind. It is a favorite game of many lawyers, notably of United States District Attorney Burnett."

It developed that Mr. Dodson is the only one of his cloth who belongs to the Bridge Whist Club, which numbers John W. Gates, J. Pierpont Morgan and half a dozen other multi-millionaires on its membership roll. Mr. Dodson blushed in rosy delight when he confirmed the rumor that Tom Wheelan, president of the Whist League of America had said to him, sententiously but significantly, "You play beautiful bridge."

And all the time that Mr. Dodson was galloping his hobby, I was thinking with a woman's singular irrelevancy about his eyes. They are gray, not over large, of expression changeful and with the steady brilliancy that betokens a mind extraordinarily alert, and an impressionability almost abnormal. One sees them through glasses, else their continuous twinkling would be a bit disconcerting. Then, ruthlessly dragging him away from bridge, I got him to talk about himself.

Born English, but of spirit intensely American. He had been in America fifteen years and in America he would remain. Not another actor in the family. His father had belonged to the class known arbitrarily in England as "gentleman," here as a man of leisure. He was designed by that father for the law, but, as other fathers before and after him, he reckoned without the stage. The younger Dodson read Blackstone with a London firm, and went to court with the barristers for six months, and the preparation was excellent—for the stage. He went daily to that famous criminal court, the Old Bailey, where the stream of crime washed up such human debris as is beached at the Tombs and Jefferson Market Court, New York. He looked upon human nature in the raw. He studied types. He determined to reflect those types. It was the Old Bailey that inspired Mr. Dodson to become the fine actor he is.

"Through a friend of J. L. Toole, the great English comedian, I obtained my first engagement. It was in Manchester. Toole was the star of the piece, 'The Spelling Bee.' I played a small walking gentleman. After a few nights I was cast for 'private box man.' It was the duty of this character to interrupt the performance and ask a series of questions of Mr. Toole, the audience imagining that the interruption was

White, N. Y.

MISS CATHERINE CALHOUN

Now playing the leading feminine rôle in "Captain Barrington" with William Bramwell, and whose performance as Ruth Langdon has been highly praised.

genuine and coming from one of themselves. Mr. Toole made replies which turned the laugh on the interrogator, to the great delight of the audience. I took my place in the box and at the proper cue called him by name (the name of his part) 'Professor Muddle,' two or three times, until he came down to the footlights and 'discovered me.' I then had to say, 'May I have a word with you?' upon which he said, 'May I have a word with my wife?' My answer being "yes."

"He then turned to his wife (in the piece) and said, 'Has the gentleman paid his money?' to which she replied, 'Yes,' and he said 'Then I will answer his questions.' Being filled with ambition and conceiving the idea that it was not fair for him to get all the laughs when he asked, 'May I have a word with my wife?' I answered, 'You should never have words with your wife.' The audience laughed and Mr. Toole was thrown into confusion.

"In my inexperience I fondly fancied that I had scored, but I was soon disillusioned. That, however, did not prevent the genial Mr. Toole from giving me two bits of advice that I have remembered, if not strictly followed. 'Remember two things, my boy,' said he. 'Don't "make-up" too much. Let the audience see your face. They like to know you as soon as you come on the stage. And, keep out of the saloons.'"

That Mr. Dodson disregarded the first advice those who have seen him in a few of his phenomenally wide range of parts, as Guinnion in "The Squire," as the quixotic lounger in "Bohemia," as Cardinal Richelieu in "Under the Red Robe," as Radford, the spy, in "All for Her," Mathew Keber, in "The Bauble Shop," Baron Croodle in "The Money Spinner," Cayley Drummle in "The Second Mrs. Tanqueray," and Penguin in "A Scrap of Paper," as John Weatherby in "Because She Loved Him So," as Ralph Warriner in "Miranda of the Balcony," recognize. Pressed about the saloons, Mr. Dodson admitted a slight acquaintance, but not a close intimacy with them. His versatility was proven in his early youth, when, in the play, "The Twins," he doubled as a drunken waiter and the drunken waiter's brother, a bishop.

Edmund Kean said to Samuel Phelps, when he was in the winter of his age and that actor a disregarded stripling in his company, "Youngster, the world will hear from you some day." Oddly enough, Samuel Phelps, in his own age, addressed the same phrase to the boy who has never outgrown his boyish nickname, "Doddie."

Unlike most actors, Mr. Dodson's view of the future of the stage is optimistic.

"We hear that it is going to the dogs," he said, smiling cheerily, "But we have always heard that. We always will hear it. The trend of the times is toward greater excellence. There is, for instance, a great hue and cry about the lack of good stage managers in America. There are some excellent stage directors in this country. I do not know Mr. Belasco, but I should suppose that he is a fine stage manager. Joseph Humphreys was a good stage manager. So is William Seymour. And Mr. Erlanger has the best trained ear for a proper reading I ever knew."

Falk, N. Y.

HOWARD KYLE

As John Ermine of the Yellowstone. Mr. Kyle is now a co-star with Rose Coghlan, and appearing with that actress on tour in a revival of "Diplomacy." Next season Mr. Kyle expects to produce a strong American play.

Mr. Dodson brims with enthusiasm. He is enthusiastic about the profession of acting.

"The right attitude of an actor toward the stage is that of devotion," he said. "Unless he loves it he will not get on in it. That is true of everything."

He is enthusiastic about American women.

"When I go to London I am horrified at the contrast with our women," said this amiable expatriate. "American women are the most beautiful in the world. They are the best dressed. They are the most delightful conversationalists."

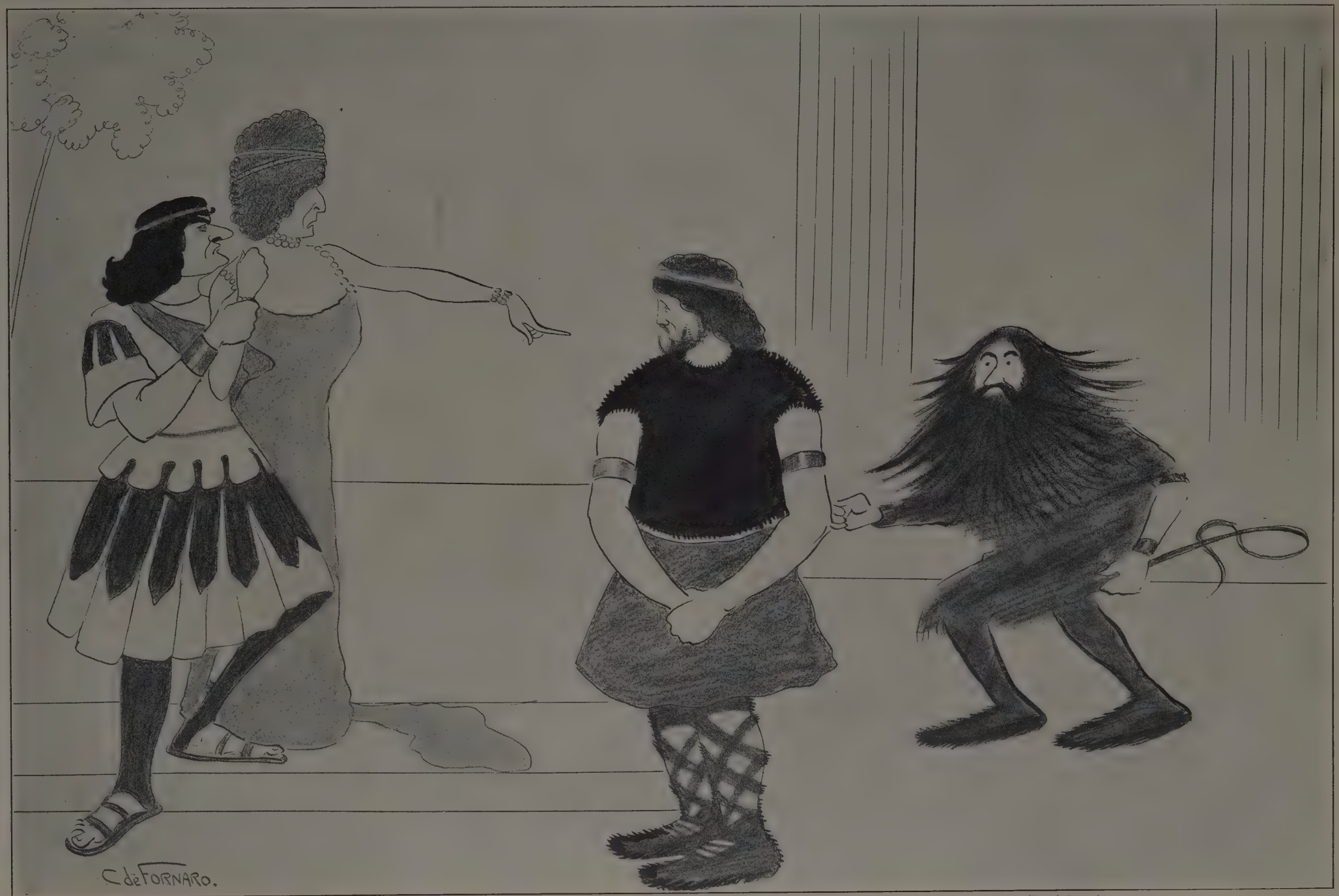
He is enthusiastic about Sir Henry Irving.

"He is a great actor—a great actor," he repeated with reverence. "Yes, yes; I know that some find fault with his mannerisms." He raised a thin, tense forefinger by way of emphasis, "But he is a great actor in spite of the mannerisms. That is the point. And the revolution in the social status of the actor in England, and to a great extent, in America, is due to him. Irving refused to accept hospitality extended to him as a pungent morsel to whet the jaded social aste. 'I must be invited as Irving the gentleman, not as Irving the actor,' he said. When he returned the hospitality of the Prince of Wales it was in the same way, not at the back of the stage, but as one gentleman entertains another in his club or home. Three times he refused knighthood. When he accepted it at last it was because he had been waited upon by a committee of actors, who pointed out to him that in the old English law, never repealed, players are 'rogues and vagabonds.' Accept this honor offered you and wipe out the stain, they pleaded, and it was for his fellow players that Irving, the actor, became Sir Henry Irving, knight. At a great meeting of actors, when there were on the stage alone three hundred of his profession, he was presented with

Strauss, Kansas City

ELIZABETH WOODSON

Young California actress who, during the illness of Annie Russell undertook the star part in Clyde Fitch's play "The Girl and the Judge," reading it from the mss. on the opening night, and a few nights later playing a full characterization.



Arkissus (Tyrone Power) Adrea (Mrs. Leslie Carter) Kaeso (Chas. A. Stevenson) Thryssos (Francis Powers)

OUTRAGED QUEEN ADREA HANDS HER FALSE LOVER KAESO OVER TO THE TENDER MERCIES OF THE HAIRY MASTER OF THE WILD HORSES, WHILE THE HANDSOME ARKISSUS COUNTS THE VIOLENT HEART THROBS OF HER MAJESTY'S PULSE

a golden casket in which was an illuminated scroll, bearing the thanks and congratulations of the actors of England."

Another of Mr. Dodson's enthusiasms is, what American actress do you suppose? Fay Templeton. "One of the greatest of American actresses," he said. "To burlesque is to give all its strength to a great emotional scene and turn it into a joke by some quirk at the last. It takes rare power to do that and Miss Templeton has it."

Mr. Dodson has almost none of the player's bugaboo, first-night nervousness. It was Pinero, the playwright, who cured him of this dreadful mental stuttering, this paralyzing vertigo of the intellect.

"Pinero said to me one day before an opening in one of his plays, 'Doddie, how are you feeling about your part?' 'M-m—I don't know—not very well,' I said.

"'Why not?'

"'I don't know.'

"'Haven't you my idea of the part?'

"'Yes.'

"'And don't you know the part?'

"'Oh, yes,' for I knew that I was as always letter perfect.

"'Don't you know your "business"?'

"'Oh, yes.'

"'And haven't you done the very best you know how with the part?'

"'I have.'

"'Then why be afraid?'

"I went home and thought that over. Sure enough. 'Then why be afraid?'

"Since that time I have never had actual first night nervousness. Anxiety about the part? Yes, for we never know whether the public will agree with our conception of the character. But, so far as I am concerned, I have the consciousness of having done the best I am able to do with the part, and that is a most sustaining sense.

"If I were not perfectly sure of what I intended to do, if I trusted for one fleeting second to that ignis fatuus, the inspiration of the moment, I would be the most nervous man on the stage, for I am an exceedingly nervous, irritable man." He smilingly waved aside a protest. "Oh, but I am."

In the serious conclusion of what had been an illuminating chat, this one of the most scholarly of actors told me his method of studying a part.

"First, I labor until I am letter perfect. That is a hard task for me," he said, ruefully, "for I would never in the world win a prize as a quick study. I get the idea quickly enough, but I have a beastly tendency to substitute words. I have a bad verbal memory. I have to toil at memorizing my parts, but I never begin rehearsing until I am letter perfect. My next step is to get at, and into, the mentality of the character, to know what he thinks, as well as I would know it were he my own brother. The way he walks and talks, the kind of gestures he uses, the ordinary acts of the man, naturally grow out of that acquaintance with his mind. They flow out, as it were. Next, I give a great deal of thought to how such a man would display the certain emotions I must portray in the play. Take jealousy, for instance! A recluse would reveal that passion in a different manner from a society man, a business man than a scholar. And when I have worked out all these things to my entire satisfaction, I get outside myself, as it were, and give myself a severe critical drubbing."

MISS DOROTHY REVELLE
Recently seen as the Prima Donna in "The Second Fiddle"

We spoke of the actor who is in love with his voice, so deeply in love that he sacrifices part and career to those two or three notes of his adoration, which the public never loves as well as he thinks it does, and Mr. Dodson delivered this epigram:

"Don't let your voice tickle your ear."

We talked of naturalism and he delivered this other. "It is not always feasible to be natural, but it is always necessary to appear natural.'

Green room traditions relate that during the days of Samuel Phelps at Sadler's Wells, London, Phelps, who preceded Sir Henry Irving in the procession of the great figures of the English stage, the best actors of the kingdom were in his supporting company. Yet these actors are cited as having scratched whitewash from the walls and spreading it upon their faces, scraped a convenient red brick for rouge, and with the end of a burnt match blackened their eyebrows, and drew broad, irregular lines where they desired wrinkles. This finished, they strode to the centre of the stage, flushed with the pride of duty done.

It would appear, then, that the artistry of makeup is modern. Certainly in this important branch, which Wilton Lackaye says, having accomplished well, the actor has played his prologue, no one has ever excelled J. E. Dodson. And in even so superficial a matter he has discerned a philosophy. His recipe is like that older one for cooking a hare, "First catch your hare."

"Find in real life the character you wish to study."

Seeing Mr. Dodson in the fine old drawing room, where quaint furniture and exquisite etchings on the dull toned walls, and the vista of a large dining room with spacious side board and carved oak table and stately high-backed chairs that might have come from one of England's oldest castles by way of Scott's novels, and seeing him again in his own tobacco flavored den which his gracious wife, Miss Annie Irish, permits him to keep in all the disarray men demand for their particular belongings, the little sunny room, lined from floor to ceiling with the best books, old and new, and the plays, whose tattered covers showed how often and avidly they had been read, one realized that one had met here that union we would see in every actor, the man of refinement, the scholar, the easeful, modern man of the world.

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Otto Sarony

MARION WARD
As Adora in "The Shepherd King"

GEORGE FARREN
In "You Never Can Tell"

DORIS KEENE
As Catherine Fulton in "The Other Girl"

SUMNER GARD
As "Phil" in "You Never Can Tell"

LILY LORRELL
Lately playing an important rôle in "The Girl from Kays"

EDWARD MACKAY
Leading man with Mary Mannering in "Nancy Stair"

Armstrong

IDA BROOKS HUNT
Prima-donna in "Woodland"

LILLIAN REED
In "The Chinese Honeymoon"

LOUISE LE BARON
Lately seen at the Broadway with Fritzi Scheff

PLAYERS RECENTLY SEEN ON THE METROPOLITAN STAGE

Maurice Barrymore—Actor, Scholar and Wit

By Henry Miller

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HENRY MILLER

IT IS with considerable trepidation that I attempt to catch any of the myriad glints of color which combined to make the personality of poor Maurice Barrymore one of the most picturesque and lovable men I have ever known, and to set them down here calmly in prosaic lines of cold type. But, as the French say, "*à chaque saint sa chandelle*," and these all inadequate words of mine may possibly serve some purpose if they throw a shaft of light upon the many admirable qualities and characteristics of a fellow player, for the benefit of those who were denied the privilege of his acquaintance.

It has been frequently said that Barrymore was a squanderer of his time and talents, and the good-humored jest of a friend, who wrote:

"He lived in the land of going to do,
And left with nothing begun."

was misunderstandingly seized upon to epitomize the career of this gifted man. Yet who can say with truth that the life of Maurice Barrymore was without accomplishment? The distinction he achieved as an actor would satisfy the ambition of most of his fellows, and in the world of letters he also won an honorable place, without that cruel spur, Necessity. And if, as has been said, one's honor is the opinion of the social set in which one moves, then the sense of honor of those who knew him must have been influenced for good, for they learned by his example that kindness and wit could go hand in hand, that bravery and boasting are things apart, and to look upon smug hypocrisy with contempt. Surely this is not a wasted life; if it be, then may mine be so wasted.

Strength and gentleness were Maurice Barrymore's cardinal virtues, and to which his whole nature seemed attuned. Whatever admiration his wit and picturesque personality may have brought to him, those predominant traits were the most appealing. Now, this handsome figure stands in the perspective of the past, but the memory of the man will long remain an ever present pleasure to dwell upon. We, his comrades behind the foot-lights, will miss the brilliant flashes of his wit that were wont to set the dinner table in a roar. "Barry," as we called him, was extremely popular with his fellows. He was ever ready to sacrifice personal comfort to good fellowship, and it was impossible to be dull in his company. His witticisms were celebrated, and it would require a good memory to recall them all. Famous in his university days as a middleweight amateur boxer, he was essentially a manly, chivalrous man. Once, when livid with rage at a reflection cast upon a woman he knew, he was asked why he restrained himself.

Falk, N. Y.

THE LATE MAURICE BARRYMORE

Father of Ethel Barrymore and one of the most accomplished and popular leading men on the American stage. Born in India in 1847, he was educated at Cambridge University, England, and came to America in 1875, where he was married in the following year to Georgia E. Drew, sister of John Drew. He died March 25, 1905.

"Every blow struck in defence of a woman is a dent in her reputation," was his reply.

Another time he had a dispute with a boastful bully in a Broadway café, who said:

"If I had you in Texas, I'd blow your head off!"

"Then your courage is merely a matter of longitude," answered Barry, urbanely.

His power of repartee was, indeed, remarkable. There was a painting called "Summer," in the Players' Club, that had been severely criticised. One evening Barrymore was listening to a discussion on the prodigality of actors and the nearness of the idle season.

"Why don't you save your money like me? But cheer up, boys; summer is not half as bad as it is painted!"

His wit sometimes had a philosophical quality. He was once at a table with a young woman who wanted to taste absinthe.

"It is like something I had when I was a child. I mean it's just like paregoric."

"Yes," said Barry. "Absinthe is the paregoric of second childhood."

Steele Mackaye once told him that he would never become a great actor until he experienced a great sorrow or a thrilling experience. Instantly, the retort came:

"Write a play for me, Steele, and I shall get both."

Come, let's draw our chairs a little closer. There is none to take his place.

IMPORTANT NOTICE

Beginning in the next issue, THE THEATRE MAGAZINE will start the publication of a highly important contribution to current dramatic literature, namely, a series of papers, to be completed in three parts, entitled:

MEMORIES OF AUGUSTIN DALY

Written by a close personal friend of the late manager and profusely illustrated with many scarce and heretofore unpublished photographs.

Augustin Daly was the most conspicuous figure in theatrical management that the American stage has known. He has had no successor. While he directed the famous Broadway theatre bearing his name, he cast a lustre on our boards that has not since been equalled. He succeeded in imparting to the New York stage that brilliancy and polish so characteristic of the theatres of continental Europe, and for this reason he attracted to the playhouses a class of American society—usually seen only at the Opera—which had previously ignored the theatre and have again neglected it since his death. The stock company he organized was unrivalled on the English-speaking stage and it compared favorably with any other troupe of players in the world. His death, at a comparatively early age, was a distinct loss to American dramatic art, and with his disappearance began the first serious tendency toward pure commercialism.

A glimpse into the intimate life of a man capable of accomplishing what Daly accomplished must possess keen interest for all lovers of the theatre. The writer will show the brilliant young manager at the outset of his career, his direction of the playhouse adjoining the Fifth Avenue Hotel, and tell what he accomplished until a catastrophe overtook him that threatened to end his managerial career. How, undaunted, he rose again, below Astor Place, where Society laughed and wept with Clara Morris, Sara Jewett, Kate Claxton and other famous players. Then came the old Fifth Avenue Theatre and again failure, and Mr. Daly's disappearance for a time until he gained control of the present Daly's Theatre. All the events connected with the opening of that famous house will be told in detail, and the extreme hardships which Daly experienced while trying to regain public favor. He had very little money, his credit was impaired, the theatre (Wood's Museum) which he had taken was of cheap rating, the whole world seemed against him during this harrowing struggle. The writer tells of his wonderful pluck and perseverance, how "first nights" in those days were perfect nightmares to him, how he scorned the benefit of the bankruptcy law at the time of his failures and paid every cent to his debtors, of his attitude toward speculators, how he fought and conquered them. There will be a great deal about Ada Rehan, Fanny Davenport, Edith Kingdon, Mrs. Gilbert, John Drew, George Clarke, May Irwin, and extracts from letters of Mr. Daly while travelling here and in Europe, with much about his personal traits, many anecdotes, his superstitions, the religious element in his nature and life, his love for his library, his Sundays at home, his devotion to duty, and his death.

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New Dramatic Books

DE PROFUNDIS. By Oscar Wilde. With Portrait. G. P. Putnam's Sons. New York and London.

A shining light of literary purity reflected from a dark background of insincerity and depravity, describes this book only in part. It will speedily perish; otherwise, it would be our duty to combat any possible influence it might have and to expose by an analysis of its internal evidence its odious pretensions.

It is a homily, or pretended poem in prose, on the value of grief and sorrow. It is in no degree a revelation of any change in spirit, character or theories wrought by his punishment and confinement in prison. The greater part of the book could have been written before his conviction, and probably was. This greater part is taken up with a condescendingly polite discussion of Christ as a man of sorrow. He also regards him as a very superior gentleman. He also makes due recognition, with some touch of gratitude, that the Lord of All bestowed on himself genius and refinement. He claims that he should be regarded with a certain reverence, because of his purification.

He says of the people, page 8: "Then, perhaps, they will realize how and in what spirit they should approach me." On page 18, we find: "Morality does not help me. I am a born antinomian. I am one of those made for exceptions, not for laws. But while I see that there is nothing wrong in what one does, I see that there is something wrong in what becomes. It is well to have learned that." A loathsome distinction, too fine to be understood by any but the most elect of reprobates. "Religion does not help me. The faith that others give to what is unseen, I give to what one can touch, and look at. My gods dwell in temples made with hands." "Agnosticism should have its ritual no less than faith." Page 54: "I had said of Christ that he ranks with the poets. That is true. Shelley and Sophocles are of his company." We are told, page 72, that we owe to Christ the most diverse things and people, Baudelaire's "Fleurs du Mal," for example, and Verlaine's poems, Burne-Jones, Lancelot and Guinevere, Tannhäuser, and many other things. He was the origin of romanticism. All of this is plainly foreign to any possible reflections of prison life. It obviously antedates that experience. Oscar Wilde was a poser to the last, always proclaiming the beauty of something, once the beauty of sin, now the beauty of sorrow. The beauty of his literary expression cannot be denied, but his theories are neither definite nor sound; they are empty and applicable to nothing, sometimes with an appearance of meaning, but wholly empty, a mere matter of verbal form.

He closes thus: "Society, as we have constituted it, will have no place for me, has none to offer, but Nature,

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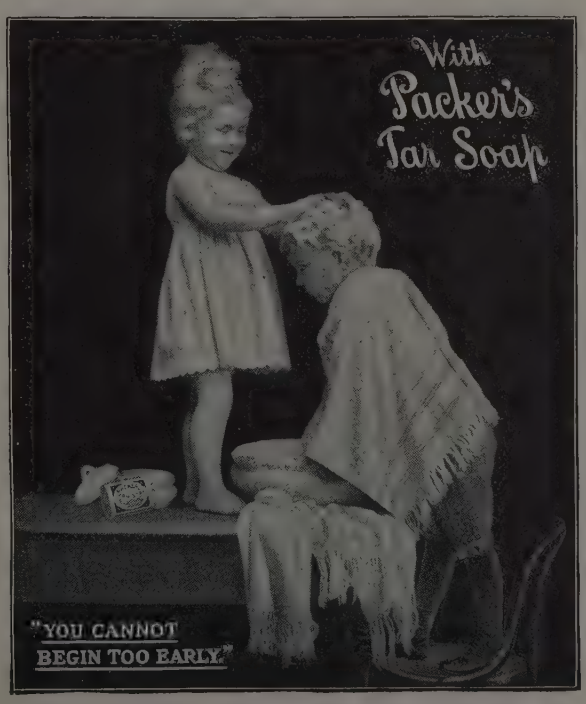

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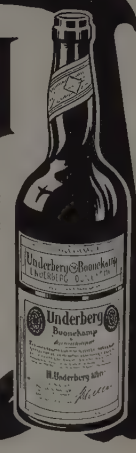

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whose sweet rains fall on unjust and just alike, will have clefts in the rocks where I may hide, and secret valleys in whose silence I may weep undisturbed. She will hang the night with stars, so that I may walk abroad in the darkness without stumbling, and send the wind over my foot-prints, so that none may track me to my hurt; she will cleanse me in great waters, and with bitter herbs make me whole." The fact is that he sought Nature in Paris, and accepted absinthe as her choicest gift, until the world was rid of his empty pratings about the beauty of things.

ICONOCLASTS. A Book of Dramatists—Ibsen, Strindberg, Becque, Hauptmann, Sudermann, Hervieu, Gorky, Duse and D'Annunzio, Maeterlinck and Bernard Shaw. By James Huneker. Charles Scribner's Sons: New York. 1905.

Mr. Huneker has written a book of real value, always brilliant and always erudite; sometimes too brilliant and sometimes too erudite. The fact, however, that it is written on the supreme heights of knowledge does not make it the less interesting in the reading, but rather invites the student to further investigation in order to place himself on a footing with the scholar. The dramatists represented in Mr. Huneker's discussions are all, more or less, iconoclasts. He begins with Ibsen. In point of fact, the great Norwegian is more of an iconoclast of technical conventionalities than all the others put together; but no one of them has over overturned a dramatic law, and no writer ever will as long as the world stands. It has been said of Ibsen that the greater part of the action has taken place before the rise of the curtain. This method of treatment is not entirely unknown, but it is a distinguishing mark of this dramatist and shows his mastery of an art that, on the whole, must be the common possession of dramatists or be no art at all. He is simply using the conditions precedent of the action with magnificent skill. He begins the real action at the highest point, and this explains the intensity of his work. Mr. Huneker illuminates the meaning of Ibsen admirably, but, frankly, we do not believe that any of his commentators or interpreters have sounded the depths. It is almost impossible for one who is not entirely familiar with Norwegian life to understand the significance of the details; and, on the other hand, the Norwegian commentators fail to supply the point of view essential to the foreigner's comprehension. Taking the impression that we receive, Norway is simply one of the purlieus of hell. There must be types of character and social conditions there which are certainly impossible and inconceivable in this country. Here and there the plays strike home to us, and are not so deeply rooted in Norway as not to take some root with us. In any event, they are powerful in effect and noble in purpose. Again, they are absolutely merciless in their exposure of human erring.

Mr. Huneker applies comparative criticism throughout his book, but we must disagree with him as to that method in this case. George Tesman is not "own brother to Georges Dandin and twin brother to Charles Bovary." Hedda is not "like Emma Bovary." The Norwegian and the French conceptions are from absolutely different angles. The intent is not the same, nor is the treatment or the effect. Certainly, dramatic characters usually have a distinct lineage, but to seek to place Tesman in line is to deny the independence and unconventionality of Ibsen. In technique there is nothing absolutely new in Ibsen, in subject everything. In taking issue with Mr. Huneker on what might seem to be a trifle, we disclaim any wish to impugn the very great value of his critical discussions. His book is invaluable to the student, for it comprehends all the forces in the new drama. We need only to refer to the list of names under the title. It is a thoughtful book, full of details, and consequently admits of no brief summary. It should be read.

Ibsen at the Berkeley

The Progressive Stage Society announces a series of performances of Ibsen's play, "The Masterbuilder," to be given at the Berkeley Lyceum, beginning the first week in May.

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Modjeska's Farewell

Modjeska in 1870

Helena Modjeska, the distinguished Polish actress, whose delightful art has endeared her to thousands of American theatre-goers, is about to bid farewell to the stage. Her last public appearance will be made at the Metropolitan Opera House on May 2, at a testimonial performance arranged by a number of prominent artists. Mme. Modjeska has been living for some time in retirement on her California ranch and report has it that she has been in financial difficulties. On the initiative of Ignace Paderewski, the celebrated pianist and fellow-countryman of the actress, the coming testimonial performance—in token of the universal affection and esteem in which Modjeska is held—was arranged. Otis Skinner, at one time leading man to Modjeska, has written for THE THEATRE MAGAZINE the following sympathetic appreciation of the tragedienne:

THE ART OF MODJESKA

BY OTIS SKINNER

IF there is one characteristic of the art of Helena Modjeska that to me has transcended its other aspects, it is its contagious joyousness. I was nearly tempted in remembering her Queen Katherine, her Mary Stuart and her Lady Macbeth, to place the poise and dignity of her performances before other qualities, but when I recall the uplifting note of ecstasy in her entrance upon the scene of the meeting of the two queens in "Mary Stuart," the burst of almost masculine triumph with which she greeted her husband in "Macbeth," and even in "Henry VIII.," with the joy of finality permeating the pathos of Katherine's death scene, I retain as my most vivid recollection of her work its dominating note of joyousness.

It is this quality, governed by the keenest, most intuitive art sense, that has carried conviction and indescribable charm to her auditors in Rosalind, Beatrice, Magda, Camille and Donna Diana; a contagious winsomeness that overrides criticism. As with all artists, there is much of "Madame's" own life in her work, much of its characteristic spirit.

I was fortunate enough once to be her guest at "Arden," the California home of the Modjeskas. It was here that her personality took its most real and sincere form. Under the shade of spreading trees, by the banks of the mountain stream, on the green lawn fronting the low and rambling length of her home, her years and dignity fell away. She was a school girl, responding to the beat of her blood and ready for any prank.

Had she suddenly swung herself, then, into the branches of one of her sycamores and in her familiar Rosalind manner called out, "Come, woo me! Woo me! For now I am in a holiday humor and like enough to consent," I should not have been in the least surprised. Once she arranged a barbecue. It was a most successful affair and brought together many of her neighboring Mexican rancheros. They came shyly, in their Sunday

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best, with carefully washed hands and sleeked hair, but their shyness fell away before the abundant cheer of roasted meat and generous wine, and it was the most natural and unaffected thing in the world to see the chatelaine gayly dancing with the brown-skinned field laborers to the tuneful strumming of guitars and mandolins.

Her generosity and sympathy have always been keenly alive, particularly in the cause of her poorer compatriots in this country. I remember a performance in a little hall in an obscure part of Polish Chicago, for the benefit of a local charity. It was a short play that was presented by amateur actors supporting Madame Modjeska in their native language. Madame played a grotesque comedy part in the make-up of a fat peasant woman. I don't know what it was all about, but it was howlingly funny, and the Polish audience chortled in no uncertain approval of an impersonation that surely was unique in this country. They laughed until they wept, and "Madame" was obliged to respond to a full dozen of acknowledgments when the curtain fell.

There is an oft-repeated story that may not be out of place here, which shows her mimetic and sympathetic power. At a banquet given to her she was asked to recite. She said that she had never recited in English, but if the guests would accept it she would give them something in her native tongue. She was naturally overwhelmed with grateful assurances, and began what appeared a most poetic and dramatic narration. It began with a sort of adagio movement of the verse, struck into the lighter fantastic vein, merged into passionate and pathetic measures, and finally ending in a wailing tone of despair, like the cry of a damned soul. There were tears in her hearers' eyes as she finished, and after a breathless pause, the room vibrated with "bravas." "What was it? What was it?" came from all sides. "Guess," replied the actress. A score of explanations were suggested and rejected. One tearful little miss said, "Oh, Madame, it was the most touching thing I ever knew! I could just see the poor girl when they laid her in the grave. But, oh, please, *please*, PLEASE tell us what killed her." "Certainly, my dear, I just recited the alphabet in Polish. A-B-C—and there you are." OTIS SKINNER.

The Most Ignorant of All

[Anonymous letters, as a rule, go into the waste-paper basket, but the following one is so unintentionally humorous that we cannot resist the temptation to reprint it, with all its picturesque orthography:]

CINCINNATI, April 8.

To the Editor of THE THEATRE MAGAZINE:

Gentleman.—How plainly in your criticisms on players one sees your partiallity to Mansfield and Mrs. Fiske as these are the only ones who receive any praise or kindness from you. Injustice, malice and censor are the remaining players' portion at your hands. True, there are a few who deserve censor, but even then to temper sensor with a little kindness would be showing more intelligence and sharity. As this inclosed slip [a clipping from our last issue] indicates you are *very much* in the *wrong*, as Mansfield is just the very actor (and about the *only* one) who resorts to cheap tricks. He is allways advertising his enormous scenery, his private car lodging and transportation in the same, his mastery of several languages (but butchery of languages is understood so by the intelligent) e.t.c. to catch the mediocre, to whom he caters hence the crowded houses, as the intelligent are not in the majority to crowd a house very often.

As persons who have made the art of the stage their study, claim that if Mansfield was in his proper place, he would be playing in second-class theatres. May this be as it is, I can't see how an intelligent person can attribute any greatness to him. But how few critics (deserve the name of critic) have the cobwebs from their brain, and are consistent or sincere.

Mrs. Fiske deserves all praise she receives and *she* does *not* resort to cheap tricks, but is honest and true, but there are a few others who deserve just as much, but do not receive it from *your* hands, but do so from more competent critics. All one readsin THE THEATRE MAGAZINE is censor and malice through it all, with the two above acceptance. And now I see you have "Hunneker" the most ignorant of all.

[NO SIGNATURE.]

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Queries Answered

TO CORRESPONDENTS

This department has become so popular with our readers that this month we find it absolutely impossible to print replies to all the queries sent in. If we published them all it would take over a page and a half of this issue. Next month we shall try and give more space to them. Those correspondents who have sent in queries and do not find them in this month will find them in our next issue.

An Interested Reader, Birmingham, Ala.—Q.—What is the address of Al. H. Wilson? A.—Holliday St. Theatre, Baltimore, Md. Q.—Will you publish pictures of William Bramwell in "Captain Barrington," and Sophie Brandt in the "Princess Chic"? A.—Perhaps.

J. A. R., Springfield, Mass.—Q.—Will you publish Sherriden's picture as King Louis XI and William J. Kohler and J. A. Robertson's? A.—We cannot say.

F. B. K., Columbus, Ga.—Q.—Is Dustin Farnum going to continue to play "The Virginian" next season? A.—We think so. Q.—Will you publish scenes from "The Virginian?" A.—See our issue for February, 1904. Q.—Is Chas. D. Hanford to come here this season? A.—We do not know. Q.—In what is he now playing? A.—"Othello."

C. H., St. Louis, Mo.—Q.—Where is Marguerite Sylva? A.—Now resting in Nice.

A Subscriber, Minneapolis, Minn.—Q.—Will you publish a picture of Florence Stone, member of the Ferris Stock Company? A.—We cannot say.

N. C. W.—Q.—Have you the picture called "A Wyoming Round-Up?" A.—See our February, 1904, issue.

G. O., Sandy Hill, N. Y.—Q.—When a musical comedy is sent to be copyrighted, will they accept the plot of the play without the speaking parts, or do you have to send the music, lyrics, names of the characters as they will appear in the play, number of acts, etc.? A.—Write to Copyright Bureau, Library of Congress, Washington, D. C.

The Magazine Lover, Newark, N. J.—Q.—What is the proper age for a young man to enter a dramatic school? A.—About 18.

New York.—Q.—Where is Lulu Glaser now playing? A.—Buffalo, N. Y. Q.—Will she be in New York at Easter? A.—We cannot say. Q.—What is her private address? A.—A letter written care of Chas. B. Dillingham, Knickerbocker Theatre Building, this city, will reach her.

E. L., San Francisco, Cal.—Q.—Are Lulu Glaser and "Strongheart" coming to San Francisco? A.—We do not think so. Q.—When have you published pictures of Richard Mansfield, Ezra Kendall, and scenes from "The Virginian?" A.—March, 1904, December, 1902, February, 1904, respectively. Q.—Where is Melville Ellis now playing? A.—We do not know.

A Reader.—Q.—How soon is Dustin Farnum to appear again in New York? A.—We cannot say. Q.—Has he a new play in view? A.—None is yet announced.

Marcelle, Colorado Springs, Colo.—Q.—Who was the first lady to come on the stage in the song entitled "The Tortured Thomas Cat" in "The Tenderfoot"? A.—We think you mean Elsie Nunn. Write manager Tenderfoot Company.

V. S.—Q.—Will you print scenes from Forbes Robertson's production of "Hamlet"? A.—We published a portrait of Forbes Robertson as Hamlet in our March, 1904, issue.

G. R. B.—Q.—In what will William Gillette play after "Sherlock Holmes"? A.—He goes to London to play his new piece "Claresse." Q.—In what numbers were pictures of "Mrs. Leffingwell's Boots," William Gillette, William Courtenay and Vincent Serrano? A.—February, 1905, January and June, 1904, respectively. Q.—Is it possible to secure back numbers of THE THEATRE? A.—Yes, at this office. Q.—Have you had a picture of Adele Ritchie? A.—See our issue for February, 1902.

A Subscriber.—Q.—Where is Gwendolyn Valentine? A.—A couple of seasons ago she was private secretary and understudy to Julia Marlowe.

W. A. B., New York.—Q.—Have you had pictures of Wm. Gillette in "The Admirable Crichton," and Edgar Selwyn, who takes the part of Jacky in "Sunday"? A.—See our issues for January and November, 1904.

A Subscriber.—Q.—Have you had a picture of Maude Adams as she appears in the last act of "The Little Minister"? A.—We published the picture on the front cover of February, 1905. Q.—Has the play closed? A.—It is now on the road.

A Subscriber, New York.—Q.—When will you have an interview with Ethel Barrymore? A.—See our issue of November, 1902.

W. W. B., Paterson, N. J.—Q.—Have you printed these actors' photographs: Thos. Ross (A.—April, 1904), Dustin Farnum (A.—June, 1904), Will H. Vedder (A.—Not yet).

G. B. T., Buffalo, N. Y.—Q.—I have written a play which has been declined by several managers. I, and others who have read it, believe it would be successful if produced on the stage. What opportunity has an untried playwright to secure a trial production? A.—Managers are often mistaken in their verdict. Plays that have made fortunes were at first rejected by supposedly shrewd managers. Yours may be in this class. Write to W. T. Price, 1440 Broadway, he will advise you.

C. S. K., Detroit, Mich.—Q.—Did Wm. Gillette lose his wife by death, and shortly afterwards leave the stage for two seasons on account of ill health, and spend his retirement in the mountains of West Virginia? A.—Yes. Q.—What was his wife's professional name? A.—Courtnay. Q.—When does William Gillette's engagement at the Empire Theatre close? A.—When you read this his engagement will have closed. Q.—At what theatre in London will he present "Claresse"? A.—Probably the Duke of York's Theatre.

L. H., Waltham.—Q.—Where can I get a copy of "The Two Orphans," with autograph pictures of the cast? A.—Write to Wilbur Bates, care Klaw and Erlanger, New Amsterdam Theatre Building, New York City. Q.—Has the company disbanded? A.—If you mean as originally cast, yes.

A Reader.—Q.—Are Wm. F. Courtnay, who plays in "Mrs. Leffingwell's Boots," and the Wm. Courtnay who was with Mansfield, one and the same person? A.—Yes. Q.—Are E. M. Holland and Joseph Holland related? A.—Brothers. Q.—Are Joseph Cawthorne and Herbert Cawthorne related? A.—Brothers. Q.—Is Katherine Florence related to William Florence. A.—No relative. She is the daughter of Katherine Rogers. Q.—Is Elvia Croix the wife of T. Q. Seabrooke? A.—She separated from Mr. Seabrooke in April, 1896. Q.—Is Selena Fetter the wife of Milton Royle? A.—Yes. Q.—Is "James Erskine" Lord Eric Hope? A.—James Erskine is Lord Roslyn.

L. W. C., Utica, N. Y.—Q.—Have you ever published pictures of Richard Mansfield in "Julius Cæsar," or scenes from the play? A.—See our issue for May, 1903. Q.—Where is Cecilia Loftus now? A.—Playing in vaudeville.

C. L. S.—Q.—Have you published pictures of Mrs. Carter in "Adrea," and of Mildred Holland in "The Triumph of an Empress"? A.—See our issues of March, 1905, and February, 1904.

Reader, Burlington, N. J.—Q.—Who played Romeo to Miss Adams' Juliet? A.—William Faversham. Q.—Have you published pictures of "The Little Minister"? A.—Not yet. Q.—When were scenes from "Du Barry" published? A.—February and September, 1902. Q.—Was Maude Adams' performance of "L'Aiglon" in French or English? A.—English. Q.—What is William Farnum playing in this season? A.—He is manager of a stock company at Buffalo, N. Y.

M. E., Brooklyn, N. Y.—Q.—Will you publish pictures of Edna May or Cecil Spooner? A.—See our issues for November, 1904, and May, 1903. Q.—Is there a place in New York where a photograph of any noted stock actress could be obtained? A.—Write Meyer Brothers & Co., 26 West 33rd Street, New York. Q.—Was Iris considered Virginia Harned's greatest rôle? A.—It was considered to be one of her strongest characters. Q.—Will you publish an interview with Mary Mannering or Virginia Harned? A.—See our issues for July, 1902, and April, 1904.

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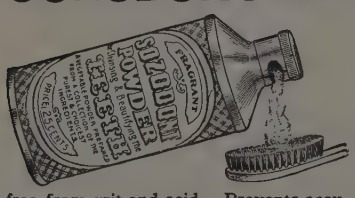

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Early Summer Modes

EXQUISITELY dainty are the summer frocks of mousseline and other sheer materials. That shown in illustration No. 1 is from the house of John Forsythe. It is an especially graceful model, made with full skirt and having a girdle of rose colored chiffon taffeta. The skirt garniture consists of appliqued festoons of soft lace, the same trimming being used on the full sleeves of the bodice and also on the corsage.

Illustration No. 2 shows one of the popular "frocks and frills." This model is in white, heavily embroidered linen with bolero to match, appliqued motives are also used on skirt and jacket. Rather odd is the lining of this costume, which shows through the openwork embroidery. It is of pale blue lawn, made loose from skirt and frill, and in both instances edged with a narrow ruffle of val. The hat worn with this charming gown is a lingerie model of white lace trimmed with tiny pink rosebuds. (Hat from Mme. Ragot.)

Illustration No. 3 shows an exceedingly smart three-quarter length coat of embroiderie Anglaise. This is made over a foundation of white taffeta. It is close fitting and bloused slightly in front, fastening with tabs of black velvet lined with the white taffeta and edged with ruffles of narrow lace. The sleeves are double puffed affairs in the smart three-quarter length. They are finished with black velvet cuffs lace-trimmed. The collarless effect is finished correspondingly. With this is worn a lingerie toque, banded with soft rose-color Louisine ribbon. The low trimming in the back, so much affected at present, is seen here in a cluster of drooping rosebuds, which fall over the coiffure in the back.

(1.) Dainty afternoon frock of white mousseline and lace, with girdle of rose colored chiffon silk.
(From John Forsythe. Posed by Miss Grace Ainsworth.)

(2.) Bolero suit of white linen, lined with pale blue mousseline. (From John Forsythe. Hat from Mme. Ragot)

The present fads for lingerie effects is expressed in particularly charming coats; not only is the model shown an elaborate example of this mode, but many other models which more nearly justify the name are to be had at all prices. Most of these coats are cut three-quarter length. The sleeves are usually bouffant or drooping at the shoulders, and ending in a flare. Some are made of fine linen beautifully embroidered. Others are in eyelet embroidery, lined or unlined, to suit one's taste. The materials best liked for linings are white taffeta or fine lawn. Some very good looking models are shown in grass linens, and equally smart are those of white pongee in a heavy grade. The latter are much more serviceable than people fancy, for they really launder well and wear—well, until they have quite passed out of vogue.

Coat suits of heavy white burlap or pongee are among the newest and best liked outing suits. Very much liked are the bias skirts which are seen in these costumes, and which are cut quite unusually short.

Light colored parasols to match summer gowns are shown in a prettier variety than ever before. Those of sheer linen lined with chiffon and embroidered elaborately carry out the lingerie effect again. A dainty sunshade shown here, in illustration No. 4, is from the firm of Youman's. It is of Dresden pattern taffeta, with four-inch lace insertion as an edging. Illustration 6 is a chic little sunshade of distinctly French origin. It is of white taffeta with Pierrot dots of black velvet. These are graduated in size from the ferrule end toward the rim. The edge of the parasol is buttonholed in black silk. The other model, shown in illustration 5, and from the same firm, is in black peau de soie, with edge trimming of black chiffon, and lined with the same filmy material. A design in white silk is embroidered on one side with rather striking effect.

Other parasols are shown in the all prevailing pongee. Some of these are severely plain for tailored costumes of the silk, others are smartly embroidered.

The broken handle parasol is one of the season's best liked novelties. It is indeed a boon to the summer girl, who is enabled to pack a number of sunshades to match

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THE BROADWAY MAGAZINE was recently characterized as "The Magazine that isn't in a rut." The May issue sustains this enviable reputation by a table of contents that is bright, popular, and up-to-date. The cover design by Boyd-Dillon is unusually charming in design and color. It suggests the beauty of maidenhood and the fresh greenery of early Spring.

"DOWN IN THE DIAMOND DIGGINGS OF KIMBERLY," by John Lewis Aldmann, is of timely interest, owing to the recent discovery in the diamond fields of Africa of the largest diamond in the world. It is written by a man who has recently returned from the diggings, and is illustrated by a series of photographs that give a vivid picture of the life and environment of the diamond seeker.

"INDIVIDUALITY IN PHOTOGRAPHY," is an important paper contributed by Gertrude Kasebier, the creator of the new school of photography, and unquestionably the most distinguished and original photographer in this country and Europe. The article is richly illustrated by a number of Mrs. Kasebier's photographic portraits which have the same distinction in the world of art as paintings or etchings.

"SHAD HATCHING ON THE POTOMAC," by Rosalie A. Wood, is an exhaustive history of the great Shad Hatchery in the South that supplies the Eastern markets with this national delicacy. The photographs and information, which are exclusive, were obtained through the courtesy of the United States Fish Commissioners.

"ON THE ROAD TO JOCKEYDOM," by N. C. Marbourg, is an illustrated story of a training school where lads are instructed in the lore of horses and race winning.

"THE ISLAND OF THE FORSAKEN ONES," by Alvin Hovey-King, describes an interesting visit to the leper colony at Molokai, Hawaiian Islands. Among the interesting illustrations is a picture of the sainted Father Damien's grave and memorial stone.

"THE STORY OF MY VIOLINS," is a bit of intensely human autobiography contributed by Fritz Kreisler, the famous Austrian violinist.

No aspirant of Grand Opera honors can afford to miss the practical, frank, and valuable advice contributed by the eminent vocal trainer, Mme. Frida Debele Ashforth, which she sums under the heading of **"A GIRL WITH A VOICE."**

Other contributions are: **"A THREE CENT LODGING HOUSE," "THEATRICALS OF THE MONTH,"** by Geo. C. Jenks; poems, clever pictures, humorous sketches, and full-page illustrations of well-known people.

THE BROADWAY MAGAZINE is an all around education for ten cents a copy.

various frocks in the trunks containing her trousseau. The adjustable handles of these parasols are worked by means of a slide and screw. The handle is first unscrewed, the slide then drawn out and one is able to lessen its length by almost half, simply bending it backward.

These handles are attached to sunshades of all descriptions and are seen also in the rain umbrella.

Another adjunct to the outfit of the summer girl must be mentioned here; that is, the walking pump which is really new in footgear. This is probably an offspring of the Du Barry tie worn a season or two ago. The walking pump is a compromise between an English low tie and a dancing slipper. Some of them show the extended sole and are made to lace through only one or two eyelets. Others do away entirely with this suggestion of the tie and end with the vamp being finished with a flat bow of black silk.

Spats of white linen will be worn to match summer costumes. Some of these will also be seen in the grass

(3.) Smart three-quarters coat of embroiderie Anglaise, collar and cuff trimming of black velvet and lining of white taffeta. (From John Forsythe. Lingerie hat from Mme. Ragot).

linen and tan shades and in the much liked blue.

Never have styles been more appealing than this season. Never have the opportunities for extravagance been so many. It was estimated by several of the biggest firms in New York that one outfit for the coming Newport season cost $10,000 at least. That is, of course, for one young woman. Among the lists furnished was one for shoes, summing up $497. Of this amount eighty odd dollars was set down for boot-trees alone. This sounds almost incredible to the woman who would spend very much less than this sum for her entire footgear. One of the items, however, was riding boot-trees, which cost $12.50 a pair. There were several kinds of ties and pumps for morning and afternoon, evening slippers galore, dainty mules for bedroom wear, golfing ties, bathing shoes, and, indeed, the dealer who furnished the estimate declared that he had in his shop fifty-five different kinds of ties and other footgear for summer wear alone. Next a famous hosiery shop was asked for a like estimate. Nearly $400 was the sum designated to cover the necessary outfit of stockings. There were black silk and black lisle, ten in various shadings, silk and lisle, white silk, and all the evening shades besides, including one or two pairs with lace inserts. This was said, by the salesman, to be a moderate outfit. The smartest corsetiere was next visited. Her bill would be, so she said, about $450. Of these there would be six pairs of morning corsets, costing $180. This in order that the Newport belle might wear a fresh pair daily, and thus preserve their shape (and hers). One pair of bathing corsets at $25, two for afternoon wear, of finer material than those worn in the morning, at $70, two pairs of satin evening corsets at $80, two pairs of exercise

(4.) Dresden silk with edge of heavy white lace and natural wood stick.

corsets for gymnasium, golf or tennis, at $60, and one negligé at $40. The rest of the total was made up in

(5.) Black silk and chiffon with applique of white lace —striking effect.

outer garments, and, of course, it might be carried far beyond the $10,000 mark, if the purse of the fair wearer

(6.) Dainty Pierrot parasol of white taffeta. The scalloped edges buttonholed with black silk and graduated dots of black velvet. Parasols from Youmans

and her inclination agreed in the matter.

ANNA MARBLE.

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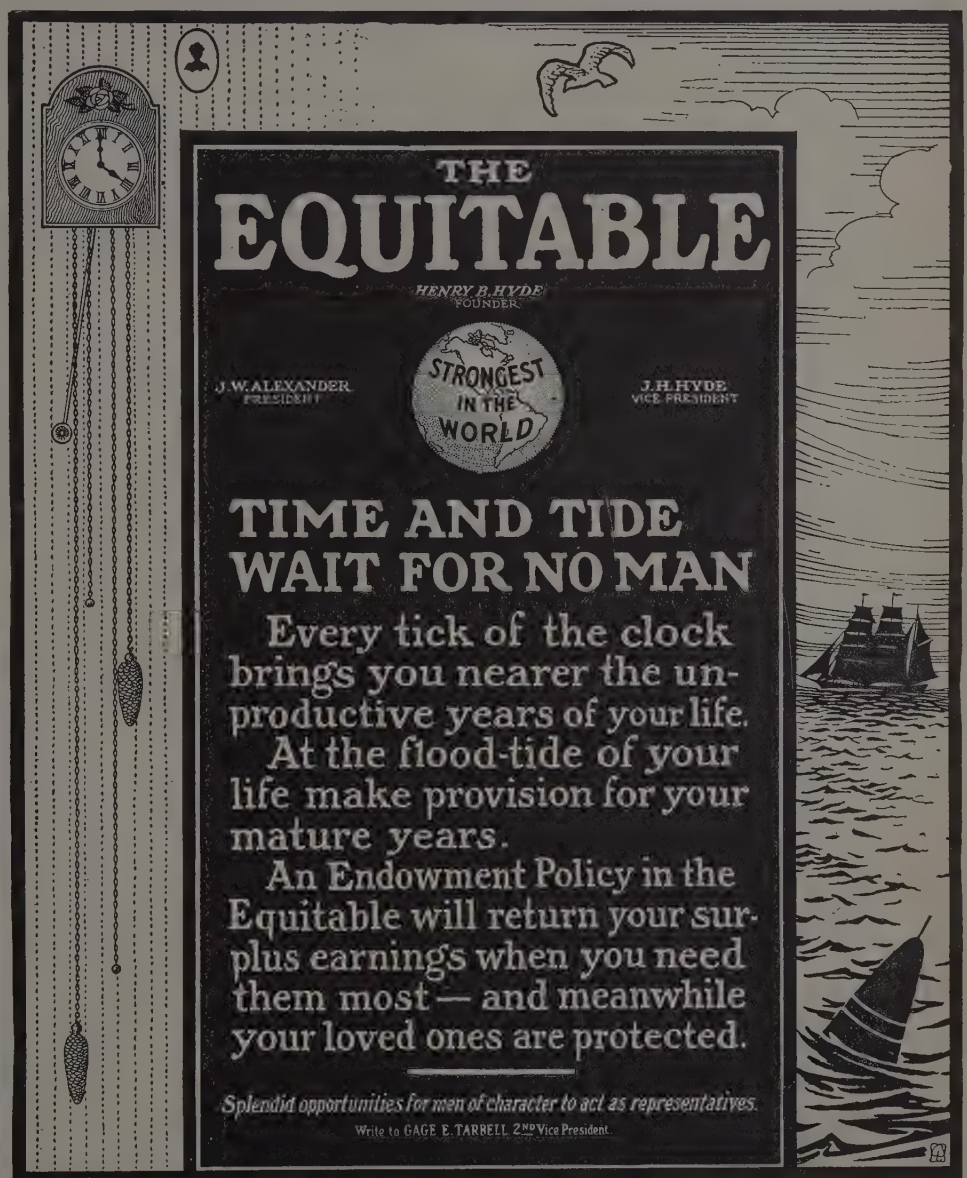

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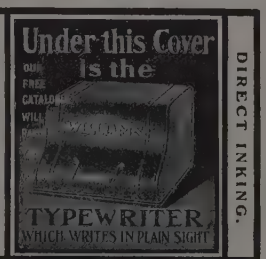

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ALBANY, NEW YORK

(*From Our Correspondent.*)

ALBANY, N. Y., April 10.—Being the first large city on the theatrical circuit north of New York, Albany has the advantage of seeing many of the biggest stars soon after their metropolitan runs. And having, in Harmanus Bleeker Hall, one of the largest and best equipped theatres on the road, we see the big productions well staged.

The present season began late, owing to the timidity of managers in a Presidential year, but, beginning with William Collier in "The Dictator," just before election, we have had a dramatic feast fit for the gods—and parquet. All is grist that comes to our mill, whether it be musical comedy or Shakespeare, and the public responds with a catholicity of taste and generosity which has well repaid Manager H. R. Jacobs for the splendid bookings he has made. Among the many fine attractions it is hard to pick any one and say it is *the* event of the season, but judging by the general satisfaction which it gave, the importance of the two stars, and the beauty of production, one can safely call the Sothern-Marlowe engagement in "Romeo and Juliet" the most noteworthy.

To drop from the sublime to the ridiculous, probably May Irwin in "Mrs. Black is Back" drew the largest audience that has ever been within the Hall for a theatrical performance.

Just to pick at random from the list of "things seen," there have been Mrs. Campbell in "The Sorceress," Lillian Russell in "Lady Teazle," Fritzi Scheff, Schumann-Heink, Nance O'Neill, Wilton Lackaye, Viola Allen, Ethel Barrymore, Kyrle Bellew, Grace George, "The Other Girl," "Piff, Paff, Pouff," Nat Goodwin, and about as much again. All things considered, Albany has been about as favored as any provincial city could expect. WILLIAM H. HASKELL.

ITHACA, NEW YORK

(*From Our Correspondent.*)

ITHACA, N. Y., April 11.—The record of The Lyceum for the past four weeks comprehends a list of attractions that shows unabated adherence to the high standard that has ever obtained in the management of Ithaca's pretty theatre, each offering of the month, with the possible exception of two, playing to "Standing Room Only." Beginning with "The Maid and the Mummy," there followed Ezra Kendall in "Weather Beaten Benson," "Miss Bob White," Annie Russell in "Jinny the Carrier," "The Burgomaster," "The Royal Chef," "Babes in Toyland," Fritzi Scheff in "Boccaccio," and Kyrle Bellew in "Raffles." W. J. ROMER.

PITTSBURG, PENNSYLVANIA

(*From Our Correspondent.*)

PITTSBURG, PA., April 10.—Pittsburg playgoers may congratulate themselves. Harry Davis, an interesting figure in this city's later theatrical history, has shown the courage of his conviction by a revival of the old star-stock system. He first presented Amelia Bingham, supported by Harry Woodruff and the resident stock company, in "The Climbers," "The Frisky Mrs. Johnson," and "Olympe." Robert Mantell then followed in classic repertoire, including "Richard III," "Richelieu," "Hamlet," and "Othello," with a weekly change of bill. The engagement of such artists, with a support seldom found in so-called stellar companies, was an appeal to playgoers of discriminating taste and proved a notable achievement from an artistic point of view. That the experiment has proven a financial success is evidenced by Mr. Davis' announcement of his intention to elaborate and continue the same plan next season. The moral of the venture lies in the fact that Mr. Davis charged but one dollar to see players of fine intelligence, ably supported. HOWARD JOHNSTON.

LOUISVILLE, KENTUCKY

(*From our Correspondent.*)

LOUISVILLE, KY., April 5.—The month of March was the best theatrical month that Louisville has had in many years. The most prominent stars in the country delighted our theatre-goers, presenting a variety of plays that catered to every taste.

At Macauley's, Rose Coghlan was seen in a revival of "Diplomacy," but her audience was not large. "The Girl from Kay's," played by a third-rate company, disappointed good houses. This musical comedy, if handled by a good company, would be popular, but the company that played Louisville was undoubtedly the poorest that Macauley has presented in several seasons.

"The Shogun," however, made amends. This clever opera was by far the best seen here this season and played to capacity houses. There is not a line in the entire piece that is not sparkling with typical "Ade" wit, and the music is snappy and catchy. John Henshaw in the principal rôle seemed to be "made for the part," while Christy McDonald and Charlotte Leslie were winsome and clever. The chorus was exceptionally good and the costumes rich and beautiful.

Richard Mansfield was seen in his repertoire. "Beau Brummel" drew the largest audience, although his entire engagement was a great success.

The Sothern-Marlowe engagement was a treat for Louisville theatre-goers. Miss Marlowe is a great favorite here and her visits are always anticipated with delight. The stars made an ideal Romeo and Juliet. EDWARD EPSTEIN.

MILWAUKEE, WISCONSIN

(*From our Correspondent.*)

MILWAUKEE, WIS., April 5.—Milwaukee has been favored during the past month with first-class attractions. At the Davidson Theatre, March 5–8, Edna Wallace Hopper appeared in "A Country Mouse," followed by Paula Edwards in "Winsome Winnie," both companies drawing well. March 12, Kyrle Bellew was seen in "Raffles," and proved intensely interesting. March 16, Richard Carle, with "The Tenderfoot," attracted audiences of goodly size. March 19, Thos. W. Ross pleased in "Checkers." March 20, Mrs. Patrick Campbell was seen in Sardou's play, "The Sorceress," and she was followed by the Ben-Greet players in "Everyman." Unusual interest was taken by Milwaukee theatre-goers in "Parsifal," which was here the week of March 27. C. W. HEAFFORD.

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ATLANTA, GEORGIA

(*From our Correspondent*)

ATLANTA, GA., April 5.—As the present season draws to a close, we are getting the best New York attractions, and they are playing to excellent returns. March started off with "The Rogers Brothers in Paris." They were ably assisted by winsome Josephine Cohan, who has a host of admirers here. Rose Coghlan and Howard Kyle gave an artistic presentation of "Diplomacy." Dainty Helen Byron was charming in "Sergeant Kitty," a tuneful and delightful opera of real merit. Wm. H. Crane, in "Business is Business," teaches very forcibly the fact that money does not always bring happiness. Mme. Melba delighted a brilliant audience by the beauty and richness of her voice. In the "Mad Scene" from Lucia her singing was superb. We are indebted to John Drew, Ferdinand Gottschalk, Margaret Dale and Fanny Brough for one of the best evening's entertainments of the season. D. E. MOORFIELD.

WAUSAU, WISCONSIN

(*From our Correspondent*)

WAUSAU, WIS., April 5.—Business continues good, despite the Lenten season, and prospects are promising for a solid and successful summer season. Mildred Holland, supported by an exceptionally strong company, presented two performances of "The Triumph of an Empress," to packed houses, and pleased. W. J. Bryan spoke on the "Value of an Ideal," to a packed house, under the Y. M. C. A. Lecture Course. Weber & Field's company of forty people in "Hoity Toity" pleased a "S. R. O." house. Other attractions which have pleased audiences at this house, during the month,

(*Continued on page xiv*)

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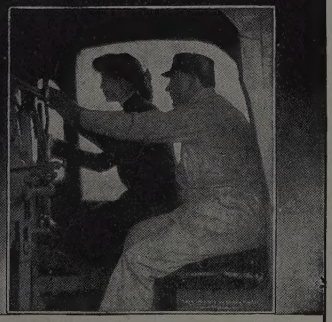

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(*Continued from page xii*)

are, Whalen's "Alphonse and Gaston," "The Fatal Wedding," De Kourtenay Stock Company, and Walter Fane Stock Company, Smith & Gorton, Protean Entertainers, Lyman H. Howe's Moving Pictures. The advance sale for the Joseph Shipman's Company, in "The Twelfth Night," promises to bring a crowded house.

E. S. DICKENS.

HAMILTON, ONTARIO.

(*From Our Correspondent.*)

HAMILTON, April 5.—The past month saw continued good business here. Edward Terry appeared for performances of "Sweet Lavender and "The House of Burnside," with "Bardell and Pickwick" as an afterpiece to the latter, both of which drew large audiences. The work of the star was well liked, especially in "Sweet Lavender." "Bardell and Pickwick" was very disappointing to members of the legal fraternity, who were out in force to see Mr. Terry as "Sergeant Buzfuz." Jane Corcoran gave two performances of "Pretty Peggy" to S. R. O., and later played a return engagement, which was equally successful. Andrew Robson, her leading man, is an ex-Hamiltonian and very popular here.

"The Cingalee" played two nights to capacity and was well liked, although voted generally inferior to "A Country Girl." "San Toy," with James A. Powers also appeared to very large business. May Yohe and her supporting company gave two nights' vaudeville to fair houses. The star was fairly well liked and several of the support made hits. C. W. BELL.

BRISTOL, VA., TENN.

(*From Our Correspondent.*)

BRISTOL, Va.-Tenn., April 5.—Featured among last month's attractions was Faust's Minstrels on the 10th with a refined programme that was well received by a fair house. The Olympia Opera Company presented "The Telephone Girl" and "El Capitan" to big business. The comedian, Ed Eagleton, already a local favorite, gained fresh laurels by his clever impersonations. With the engagement of Arthur Dunn in "The Runaways" on the 17th, the management announced the last big attraction of the season. This proved to be a record-breaker, from the box office standpoint, being greeted by the largest house of the year. The shortcomings in this direction were outweighed by the Vaudeville features, however, while the diminutive stature and grotesque wardrobe of Mr. Dunn were the source of much merriment. This has been the most prosperous year in the history of the local theatre. Many first-class attractions have been offered to excellent patronage. C. A. JONES.

LEWISTON, PA.

(*From Our Correspondent.*)

LEWISTON, Pa., April 5.—"Quincy Adams Sawyer" was the attraction at the Temple Theatre Friday, March 24. W. A. Williams in the title role certainly proved himself an actor of much merit. He was supported by a strong company. The work of the persons taking the parts of Samanthy, the Old Rube and Alice Pentigil met with great success. The audience was fair. On March 25th "The Old Cross Roads," played to a good house, which they did not deserve. The house was well ventilated and the orchestra rendered many pleasant selections. FRANK L. WERTZ.

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Later "The Strollers" played a week's engagement at this house to capacity business.

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